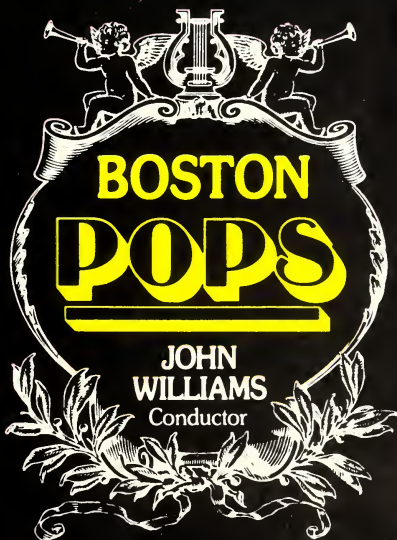




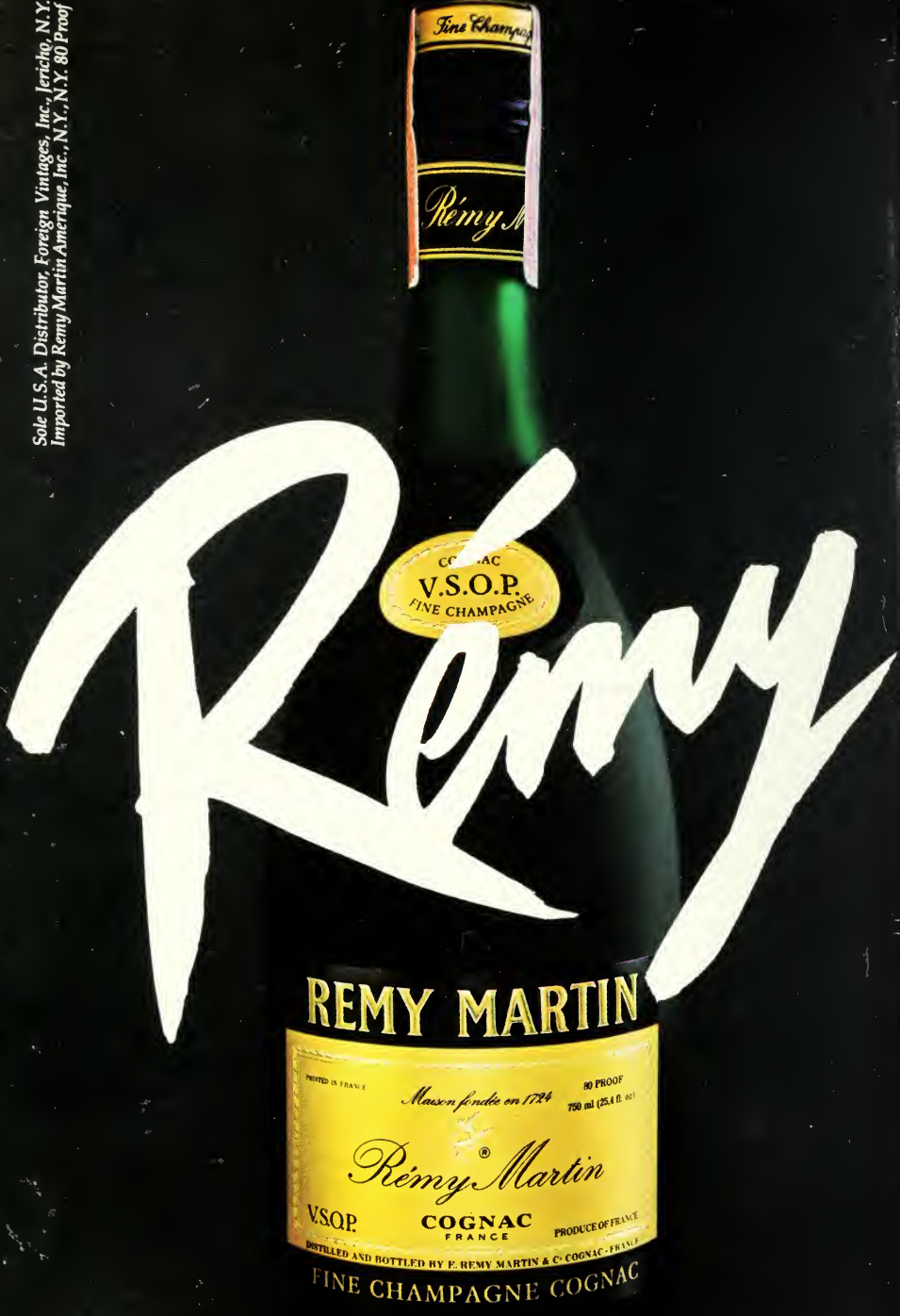
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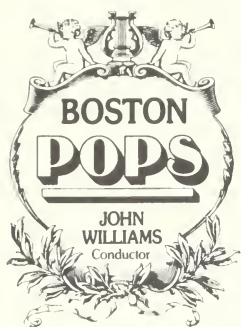
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Concertmaster
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Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins

Marylou Speaker
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkman
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

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Patricia McCarty
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
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Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes

Paul Fried
Fenwick Smith

Piccolo

Lois Schaefer

Oboes

Alfred Genovese
Wayne Rapier

English Horn

Laurence Thorstenberg

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Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Craig Nordstrom

Bassoons

Matthew Ruggiero
Roland Small

Contrabassoon

Richard Plaster

Horns

Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets

Andre Come
James Tinsley
Peter Chapman

Trombones

Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
William Rhein—electric bass

Harp

Ann Hobson

Organ

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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Born in New York in 1932, he moved to Los Angeles with his family in 1948, where he studied piano and composition at the University of California, and privately with Mario Castelnuovo-Tedesco. He was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family, and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world.

He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa, shortly before he opened his first full season as Conductor of the Boston Pops on 29 April, 1980.

Cover Photo: Peter Schaaf

Cover Design: Jerry Schuerger

Set Design: Clint Heitman

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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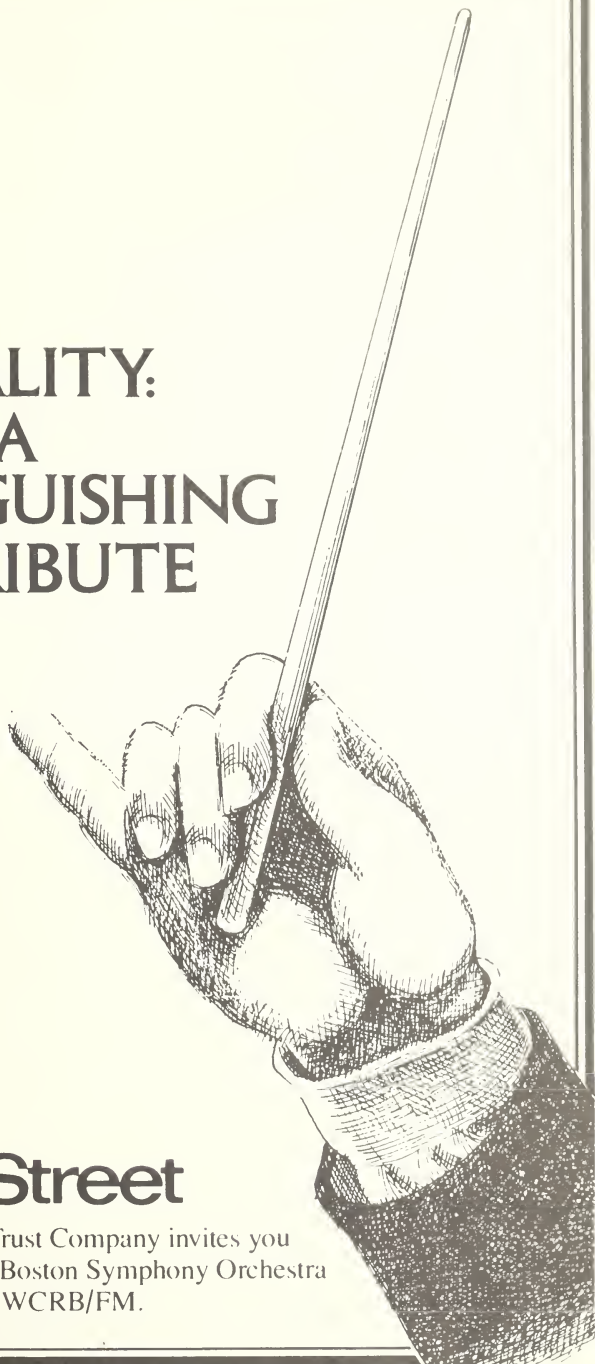
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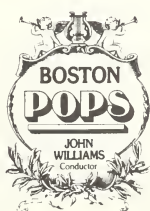
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LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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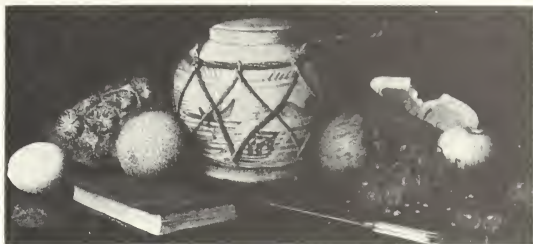
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An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.



Adolf Neuendorff
First Conductor of the Pops

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 }
- 1893 } Timothee Adamowski
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

- 1901 }
- 1902 } Max Zach, Gustav Strube
- 1903 }
- 1904 } Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 }
- 1911 } Gustav Strube, André Maquarre
- 1912 }
- 1913 } Otto Urack, André Maquarre,
- 1914 } Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams

HOW TO GET POPS TICKETS The 1980 Boston Pops season begins on Tuesday 29 April and runs through the middle of July, with performances on Tuesday through Saturday evenings at 8, and on Sunday evenings at 7:30. Concerts are scheduled on the Esplanade for 4, 5, and 6 July, and there will be no concerts in Symphony Hall on those evenings.

Available tickets go on sale at the Box Office on the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with the exception of the \$4 tickets, which are available *only* at the Box Office. Tickets for the concerts in July will be available beginning 16 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

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OLD TIMERS NIGHT will be on Sunday 22 June. Tickets for this annual event will go on sale on Monday 2 June.

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28 April
5 May
12 May
19 May
26 May
2 June
9 June
16 June

FOR THE WEEK OF:

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26 May
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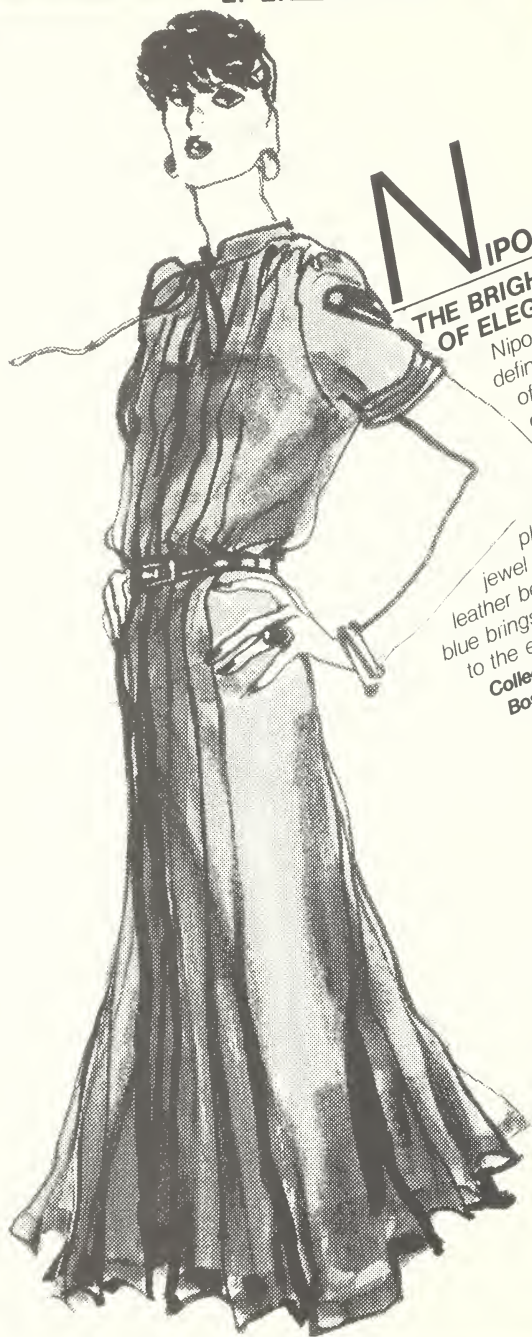


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Cowboys Overture	Williams
Fugue a la Gigue	Bach-Holst
Concerto No. 2 in d minor for Violin and Orchestra, Op. 22: II Romance (Andante non troppo) III Allegro con fuoco—Allegro moderato	Wieniawski
ISAAC STERN	

INTERMISSION

Prelude and Fugue (The "Spitfire")	Walton
The Reivers (an old man reminisces)	Williams
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BURGESS MEREDITH	

INTERMISSION

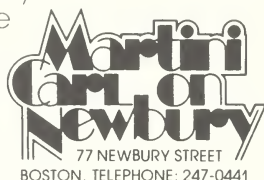
Selections from A Little Night Music	Sondheim-Tunick
Night Waltz—Send in the Clowns	
After the Love Has Gone	Foster/Graydon/Champlin-Byers
Yoda's Theme and the Imperial March, from The Empire Strikes Back	Williams
Intergalactic visitors may be expected to join the festivities at any time.	
London, Polydor, and RCA Records	Baldwin Piano

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GUEST ARTISTS

Isaac Stern

Isaac Stern is a much a humanitarian and civic leader as he is one of the world's best known violinists. In January 1975 he was the recipient of the first Albert Schweitzer Music Award for "a life work dedicated to music and devoted to humanity." He was a founder-member of the National Council on the Arts in 1965, and he is an officer of the America Israel Cultural Foundation, which has promoted cultural exchange and sponsored scholarship students from Israel at America's leading conservatories. He fought to save Carnegie Hall from demolition in 1960 and was instrumental in a New York City decision to preserve that auditorium as a national historic landmark.

Since his Carnegie Hall debut in January of 1943, Mr. Stern has performed annually with the world's major orchestras. He has made countless recordings and premiered works by such composers as Hindemith,



Schuman, Bernstein, Rochberg, and Penderecki. He has toured the world in recital and is a member of the celebrated Istomin-Stern-Rose Trio. Mr. Stern has performed with the Boston Symphony Orchestra on over a dozen occasions since he first appeared here with Serge Koussevitzky in 1948. This evening brings his first performance with the Boston Pops Orchestra.

Burgess Meredith

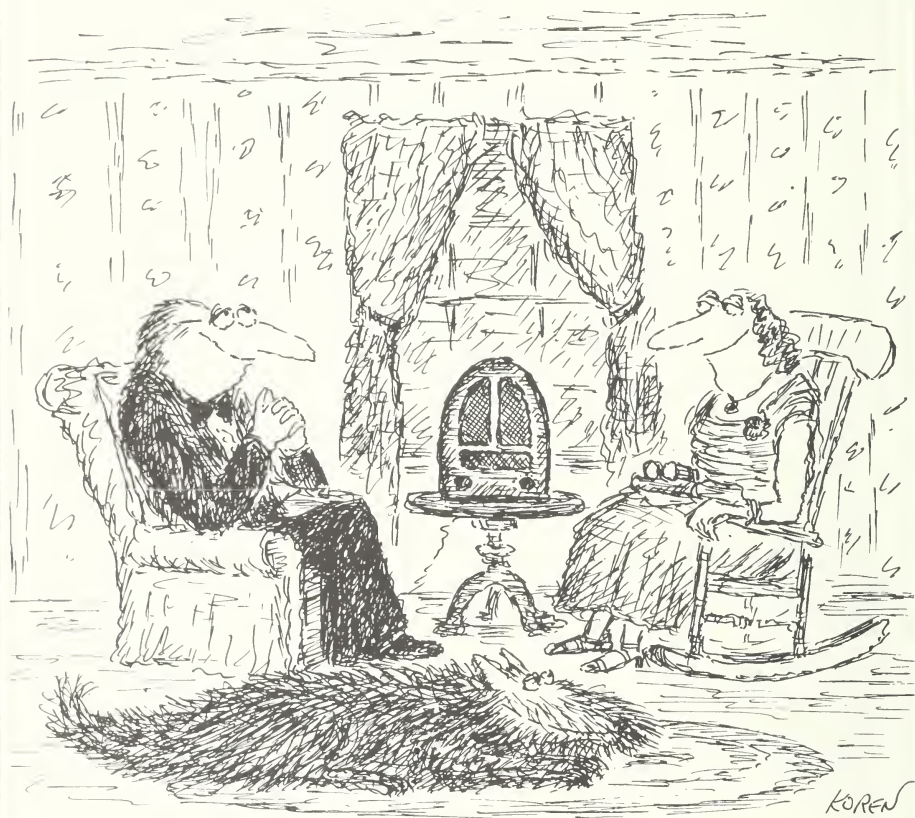
Born in Cleveland, Ohio, Burgess Meredith made his stage debut as the Doormouse in Eva Le Gallienne's production of *Alice in Wonderland* following an apprenticeship at the New York Civic Repertory. Mr. Meredith has been a vital force in the American theater: he is and has been actor, director, producer, and writer in the legitimate theater, motion pictures, television, and radio. He has conducted symphony orchestras, and he has narrated motion pictures and television commercials.

Before coming to the theater world, Mr. Meredith entered Amherst College on scholarship, but left there for an extremely wide-ranging series of occupations as reporter, salesman, office worker, and cadet seaman. It was after this that he decided to try the stage rather than return to college,



and in early 1930 he was admitted to Eva Le Gallienne's Student Repertory Group. Since that time he has established himself in the worlds of stage, screen, and television, and he appears with the Boston Pops for the first time this evening.

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POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Wednesday evening 30 April 1980 at 8

HARRY ELLIS DICKSON Conducting

Symphony No. 5 in c minor Op. 67: Beethoven
I. Allegro con brio

Ballet Music from Faust Gounod
Dance of the Nubian Slaves
Mirror Dance
Dance of the Phryne

Pavane Fauré

Espana, Rhapsody Chabrier

INTERMISSION

Violin Concerto No. 1 in g minor, Op. 26 Bruch
Prelude: Allegro moderato—
Adagio
Finale: Allegro energico

ROMAN TOTENBERG

The WHEELLOCK COLLEGE GLEE CLUB will perform during the second
intermission. Peter Edwards, Director/Accompanist

In These Delightful Pleasant Groves Purcell
The Silver Swan Gibbons
Allelujah Thompson
Now Is the Month of Maying Morley

INTERMISSION

LA MARSEILLAISE

THE STAR-SPANGLED BANNER

Selections from The Sound of Music Rodgers-Bennett
The Sound of Music—How Can Love Survive—
The Lonely Goatherd—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—An Ordinary Couple—
No Way to Stop It—Maria—Climb Every Mountain

Lara's Theme, from Dr. Zhivago Jarre-Hayman

Cabaret Kander-Hayman

Among those present: French Library; Sancta Maria Hospital; Wheelock College
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Israel-Sharon; Curry College; Hamilton House; Instrument Society of America;
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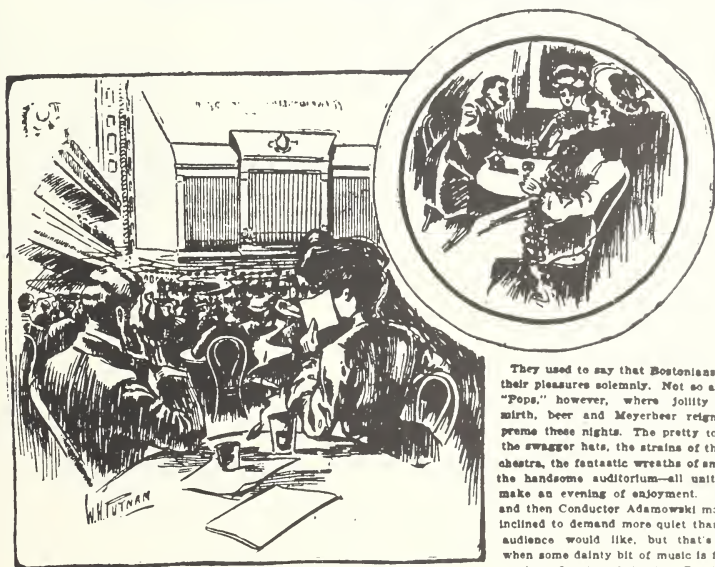
ROMAN TOTENBERG

Violinist Roman Totenberg began his musical career as a child prodigy, making his debut with the Warsaw Philharmonic at the age of eleven. He studied under Carl Flesch in Berlin, and later with George Enesco and Pierre Monteux in Paris.

Mr. Totenberg has appeared with major orchestras all over the United States and in Europe. He has given the world premieres of concerti by Milhaud, and William Schuman, and sonatas by Hindemith and Honegger. His wide repertoire includes works of classical and romantic composers such as Charles Ives, and Walter Piston. Totenberg has toured South America with Arthur Rubenstein, and has given joint recitals with Polish composer Karol Szymanowski.

Mr. Totenberg is now Director of the Longy School of Music, and is a Professor of Music at Boston University. His appearances at Tanglewood, Salzburg, and Aspen Music Festivals are combined with master classes that are attended by both violinists, and instrumentalists.

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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Thursday evening 1 May 1980 at 8

Merrymakers' Dance, from Nell Gwyn

German

Candide Overture

Bernstein

Minuet in A

Boccherini

Suite for the Birthday of Prince Charles

Tippett

Intrada

Procession and Dance

Carol

Finale

INTERMISSION

Piano Concerto No. 1 in E flat Major

Liszt

JANICE WEBER

Richard Rodgers Waltzes

arr. Anderson

Lover—Falling in Love with Love—

Oh, What A Beautiful Morning—

It's A Grand Night For Singing

INTERMISSION

Selections from Gigi

Loewe-Bennett

The Night They Invented Champagne—Gigi—

Waltz at Maxim's—I'm Glad I'm Not Young Any More—

The Parisians—Say A Prayer For Me Tonight—

Thank Heaven For Little Girls

Love Scene and March, from Superman

Williams

Strike Up the Band

Gershwin-Green

Among those present: Executives Club of the Greater Boston Chamber of Commerce; Norfolk Friends of the Library; Wrentham Jaycees; Newport Friends of Music; Algonquin Club; Engineering Societies of New England, Inc.

Consulting Engineers of New England; Harvard Medical School Clinical Nuclear Medicine: 1980; Home Economics Teachers Association; Massachusetts Eye and Ear Infirmary; Nashawtuc Country Club; National Personnel Consultants; Newton Country Day School; St. Botolph Citizen's Committee, Inc.; St. Francis Parish Club; St. John's Seminary-Brighton; St. Raphael's Parish; Fitchburg State College; The Ursuline Academy

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JANICE WEBER

Born of Swiss parents in the United States, Janice Weber has concertised both here and abroad as a soloist and as a member of various ensembles.

Miss Weber made her orchestral debut at the age of twelve in New York's Town Hall, and has since performed with such orchestras as the New Jersey Symphony, the Chautauqua Symphony, the Ridgewood Symphony and the Bergen Philharmonic. In 1974, she won First Prize in the National Guild of Piano Teachers Recording Competition in a performance (with her own cadenzas) of Mozart's Piano Concerto, K.467. She was twice invited to Tanglewood as a fellowship student, and while there received the C.D. Jackson Award for Excellence. She is a summa cum laude graduate of the Eastman School of Music.

An exceptional interpreter of contemporary music, Miss Weber has performed with the New York Philharmonic, the Contemporary Chamber Ensemble, and the American Composers Orchestra in New York, and she participated in the American premieres of Pierre Boulez' *Pli selon pli* and Joseph Schwantner's Pulitzer Prize-winning *Overtones of Infinity*.

Since her New York solo debut in 1977, Miss Weber has explored many lesser known avenues of the piano literature in particular the works of Leopold Godowsky. This interest led to an all Godowsky recital by Miss Weber in Carnegie Recital Hall in 1978, marking the first time a pianist performed from memory an entire program of this intricate music.

Miss Weber has recorded an album of music by Godowsky and is currently researching many neglected keyboard works with particular focus on those of Swiss composer Emile Blanchet.

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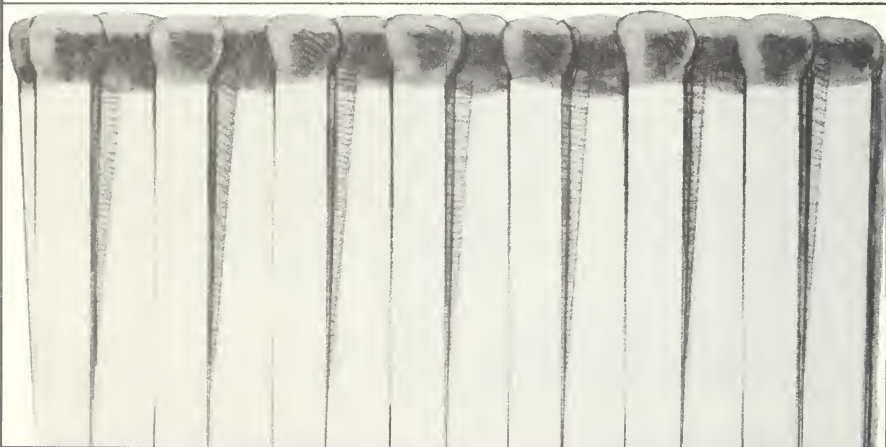
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Friday evening 2 May 1980 at 8

WGBH NIGHT

Merrymakers' Dance, from Nell Gwyn	German
Candide Overture	Bernstein
Una voce poco fa, from Barber of Seville	Rossini
Habanera, from Carmen	Bizet

MARILYN HORNE, Mezzo-Soprano

Suite for the Birthday of Prince Charles	Tippett
Intrada	
Procession and Dance	
Carol	
Finale	

INTERMISSION

Mon coeur s'ouvre a to voix, from Samson and Delilah	Saint-Saëns
Nobles Siegneurs salut!, from The Huguenots	Meyerbeer
Beautiful Dreamer	Foster
You'll Never Walk Alone, from Carousel	Rodgers

MARILYN HORNE

Richard Rodgers Waltzes	arr. Anderson
Lover—Falling in Love with Love—	
Oh, What A Beautiful Morning—	
It's A Grand Night For Singing	

INTERMISSION

Selections from Gigi	Loewe-Bennett
The Night They Invented Champagne—Gigi—	
Waltz at Maxim's—I'm Glad I'm Not Young Any More—	
The Parisians—Say A Prayer For Me Tonight—	
Thank Heaven For Little Girls	
Through the Eyes of Love, from Ice Castles	Hamlich-Byers
Superman March	Williams
Strike Up the Band	Gershwin-Green
London, Polydor, and RCA Records	Baldwin Piano

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Marilyn Horne

An international opera star who has triumphed at La Scala, Milan, the Royal Opera Covent Garden in London, the San Francisco Opera, and the Lyric Opera of Chicago, Marilyn Horne regularly appears with major orchestras throughout the United States and Europe.

Pennsylvania-born, she grew up in Los Angeles. Her first teacher was her father, and she later attended the University of Southern California where she studied with Paul Venard under a scholarship, and majored in singing. Thereafter she attended master classes conducted by Lotte Lehmann.

Miss Horne was introduced to Igor Stravinsky with whom she often performed in programs ranging from Monteverdi to modern. Many of these programs included works by Stravinsky which he dedicated to her.

In 1956, she went to Europe where she appeared at Gelsenkirchen for three years and at various other German opera houses. She sang at the Venice Festival, and also performed in Vienna under the baton of, among others, Paul Hindemith.

Returning to the United States, Miss Horne made her operatic debut with the San Francisco Opera as Marie in Berg's "Wozzeck", a piece which later served as her debut in Covent Garden. In March of 1967, Leonard Bernstein invited her to appear with him in a performance of Verdi's Requiem in commemoration of Arturo Toscanini's



100th birthday. She made her Italian opera debut in Florence in 1968, and in 1969 repeated the Berlioz Requiem with Bernstein and the New York Philharmonic. That same year she appeared at Tanglewood with the Boston Symphony Orchestra and guest conductor Henry Lewis.

Miss Horne has made numerous recordings including "Souvenir of a Golden Era", and "Presenting Marilyn Horne" which won a Grammy Award. Her other albums include recordings of French arias, Bach-Handel arias, Kindertotenlieder of Mahler, the Wagner Wesendonck Songs, as well as many complete operas such as "Norma", "Semiramide", "Don Giovanni", Gluck's "Orfeo", and "Anna Bolena."

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1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Saturday evening 3 May 1980 at 8

HARRY ELLIS DICKSON Conducting

REGIS COLLEGE

March No. 1 in D Major	Elgar
Pomp and Circumstance	
Die Fledermaus Overture	Strauss
Dance of the Comedians, from the Bartered Bride	Smetana
Bolero	Ravel

INTERMISSION

Concerto for Piano and Orchestra in a minor, Op. 16	Grieg
Allegro moderato	
Adagio	
Allegro marcato	

MYRON ROMANUL

The REGIS COLLEGE GLEE CLUB will perform during the second intermission
Sheila Vogt, Director—Julie Littlefield '81, Accompanist

The Sound of Music Medley	Rodgers
The Sound of Music—My Favorite Things— Edelweiss—Do-Re-Mi—Climb Every Mountain	

INTERMISSION

REGIS COLLEGE ALMA MATER

Selections from Girl Crazy	Gershwin-Anderson
I Got Rhythm—Embraceable You— Bidin' My Time—But Not For Me	
Gonna Fly Now, from Rocky	Conti-Hayman
Boogie Woogie Bugle Boy	Raye-Prince

Among those present: The Dover Couples Club; Congregation Beth Chaverim;
Couples Club of First Methodist Church-Hamilton; Dollars For Scholars; Greater
Derry Rotary Club; Milford Ecumenical Council; St. Albert's Parish, Weymouth;
Mr. and Mrs. Club; St. Elizabeth's Couples Club; Sheraton-Boston Hotel;
Wilmington Methodist Church

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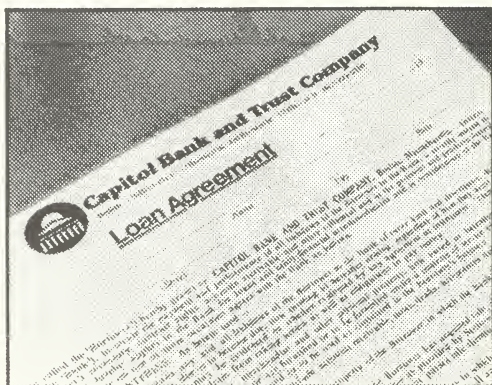
Myron Romanul

Myron Romanul, born in Baltimore, Maryland in 1954, and presently residing in Brookline, Massachusetts, made his debut as soloist with members of the Boston Symphony Orchestra at the age of eleven after becoming the youngest competitor to win the Harry Dubbs Memorial Award. A frequent guest artist with Arthur Fiedler, he has appeared as soloist with the Boston Pops at Symphony Hall, Carnegie Hall and Tanglewood. He has also been soloist with the symphony orchestras of Indianapolis, Denver, Omaha, Dallas, Baltimore, Atlanta, Miami, Birmingham, Wheeling, Roanoke, Utica, Charleston, Winnepeg, Portland, Rochester, the National Symphony at the Kennedy Center and the National Symphony of Ecuador. Active as a chamber musician he formed the Romanul Chamber Players together with his three brothers and has appeared with them in many concert series as well as on radio and television. As former pianist of the New England Conservatory



Ragtime Ensemble, he performed at the White House, and at major music festivals in the United States and Europe, and is featured on Angel's Grammy Award winning record, "Scott Joplin: the Red Back Book," and on Golden Crest's album, "The Road from Rags to Jazz."

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BOSTON
POPS
1980

THE BOSTON POPS
ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Sunday evening 4 May 1980 at 7:30

French Military March, from Suite Algerienne
L'Italiana in Algeri Overture
Barcarolle, from Sebastian
Suite for the Birthday of Prince Charles
Intrada
Procession and Dance
Carol
Finale

Saint-Saëns
Rossini
Menotti
Tippett

INTERMISSION

Concerto No. 1 for Flute and Orchestra in G Major
Allegro maestoso
Adagio non troppo
Rondo: Tempo di menuetto
PAUL FRIED

Mozart

INTERMISSION

Bowdoin College Medley
Beneath the Pines—Forward the White—
Bowdoin Beata

arr. Bodge

Richard Rodgers Waltzes
Lover—Falling in Love with Love—
Oh, What A Beautiful Morning—
It's A Grand Night For Singing

arr. Anderson

Through the Eyes of Love, from Ice Castles
Seventy-Six Trombones, from The Music Man

Hamlich-Byers

Willson-Anderson

Among those present: Bowdoin Club of Boston; Boston City Hospital;
Evangelical Congregational Church of Westboro; First Congregational Church of
Holliston; Massachusetts Recreation and Park Association; New Bedford
Standard Times; The New England Home For Little Wanderers; Shawmut Bank
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GUEST ARTIST

Paul Fried

BSO assistant principal flute Paul Fried joined the Orchestra in 1970 following his graduation from the Juilliard School of Music. He began his musical studies with his father, Milton Fried, and entered the Juilliard Preparatory School on full scholarship after studying with Julius Baker, principal flute of the New York Philharmonic. A student at the Berkshire Music Center in 1964 and 1966, Mr. Fried has performed with the Aspen Chamber Orchestra, and the Lincoln Center Woodwind Quintet. He has performed as soloist with the Boston Pops and Esplanade Orchestras, has made numerous recital appearances in Boston and New York, and in 1974 was the only American flute finalist at the Munich International Competition.



Mr. Fried is a member of the contemporary chamber music ensemble Collage.



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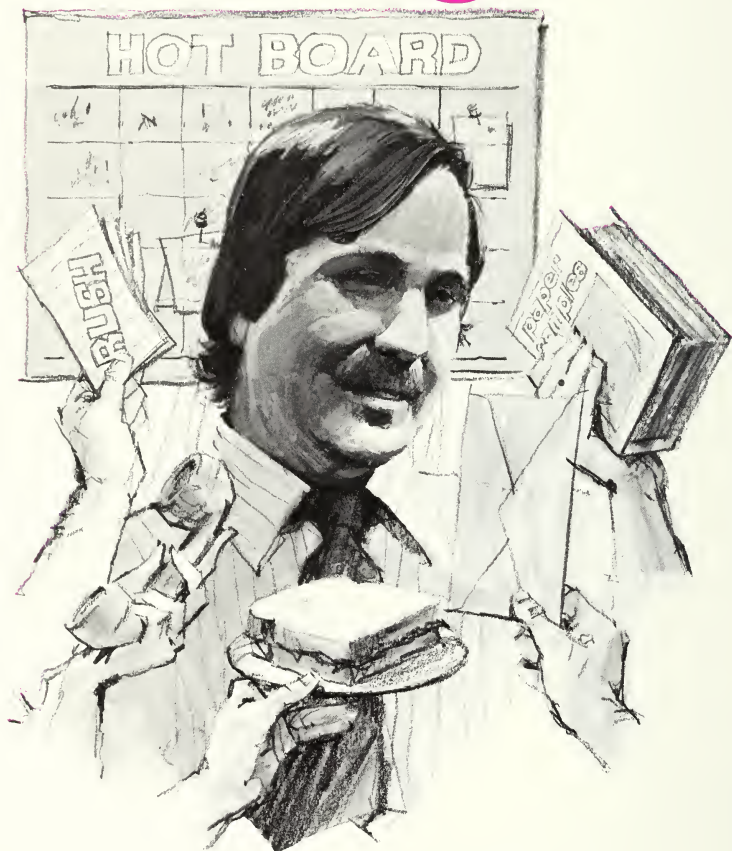
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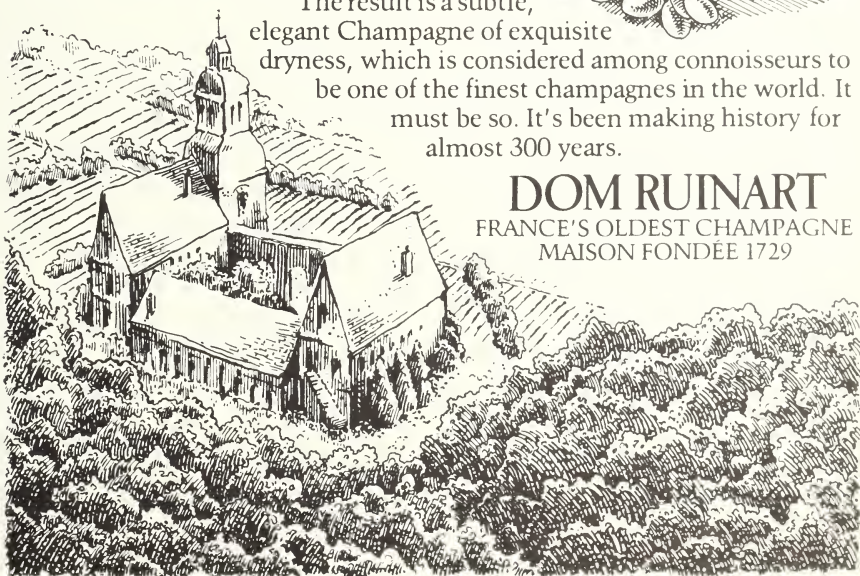
Before he died, Dom Ruinart gave the closely guarded information to his nephew, Nicholas, thus laying the groundwork for what was to become France's oldest and most distinguished Champagne house.

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Wispride Spread	.90

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Italian Cookies	.90	Dobosch Torte (7 layers)	1.25
Napoleons	.90	Cheesecake (Plain)	1.25

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Cheezits	.30	Mixed Nuts	1.00
Pretzels	.30	Extra Fine Cashews	1.35
Spanish Peanuts	.75	Mixed Nuts (No Peanuts)	1.35
Extra Large Peanuts	.80		

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Peppermint Patties	1.49	Imported Lindt Bars	1.25

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Vanilla, Chocolate, Strawberry & Coffee	1.00
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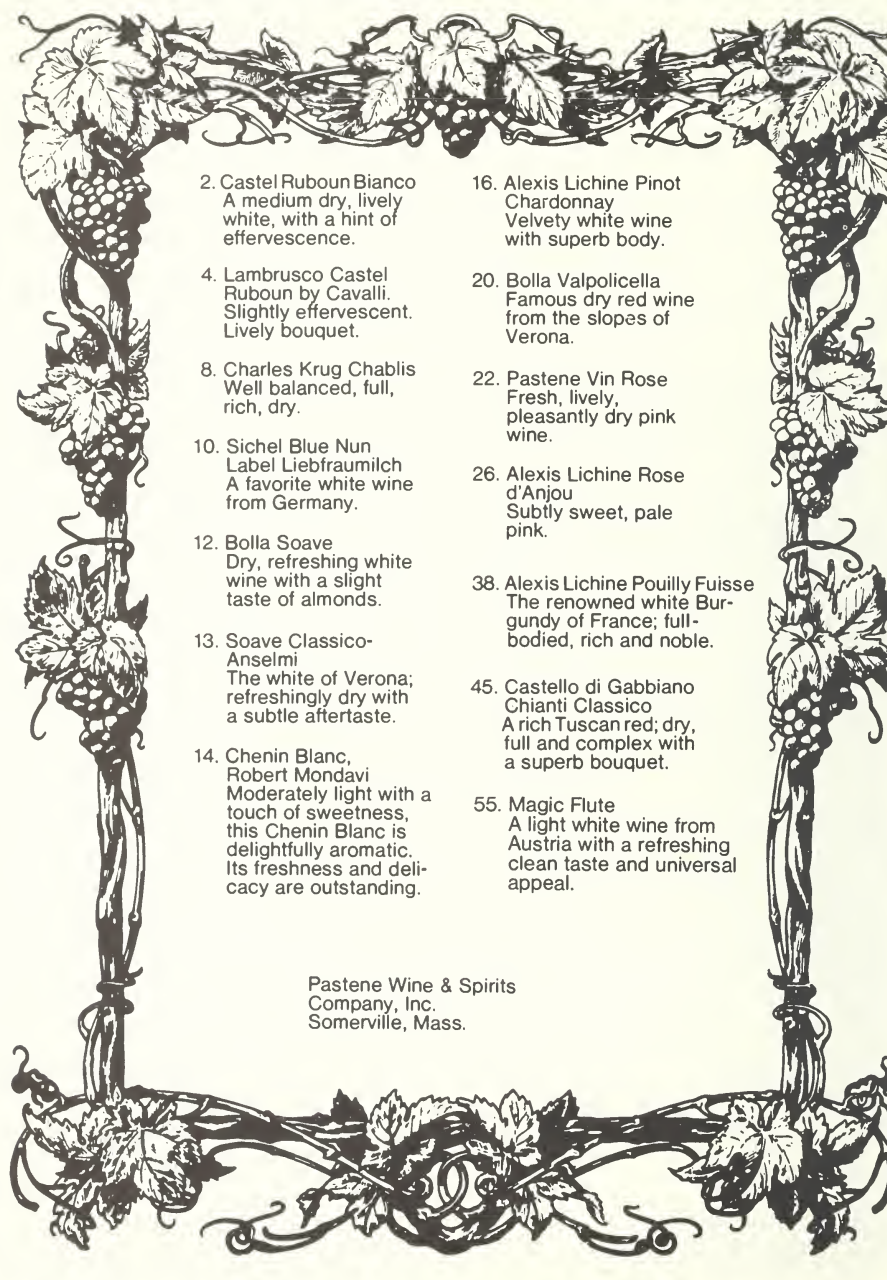
Hot Coffee (Individual Pot)	.60	Hot Tea (Individual Pot)	.50
Iced Coffee	.60	Iced Tea	.50

FRESH FRUIT & COLD DRINKS

Pops Punch (Glass)	.75	Ginger Ale	.50
Pops Punch (Pitcher)	2.50	Seven-Up	.50
Lemonade (Glass)	.75	Tab	.50
Lemonade (Pitcher)	2.50	Martinelli's Sparkling Cider (6.4 oz.)	1.10
Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.25

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Velvety white wine with superb body.

20. Bolla Valpolicella
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22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.

26. Alexis Lichine Rose d'Anjou
Subtly sweet, pale pink.

38. Alexis Lichine Pouilly Fuisse
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45. Castello di Gabbiano Chianti Classico
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CHAMPAGNE & SPARKLING WINES

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
3	Le Domaine Cold Duck, Almaden	7.00		6	Gancia Asti Spumante	12.50	
9	Paul Masson Brut.	10.00			NEW YORK STATE		
51	Blanc De Blancs, Almaden	12.25		5	Great Western Extra Dry	10.00	5.50
	FRANCE			7	Great Western Sparkling Burgundy	10.00	5.50
28	Le Duc Brut, Blanc de Blanc	12.00					
30	Taittinger, Brut La Francaise	30.00	16.00				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				ITALY		
55	Magic Flute, Morandell	6.50		2	Bianco, Castel Ruboun	4.75	
	CALIFORNIA			12	Soave, Bolla	7.25	4.25
8	Chablis, Charles Krug	5.50	3.25		GERMANY		
11	Chablis, Sebastiani Vineyards	5.50		10	Blue Nun, Sichel	7.75	4.50
14	Chenin Blanc, R. Mondavi	9.25		18	Bernkastel Riesling, The Bishop of Riesling	6.75	
15	Johannisberg Riesling, Sebastiani Vineyards	7.50		23	Langenbach Moselblumchen	6.50	
31	Pinot Chardonnay, Almaden	7.25			NEW YORK STATE		
33	Rhine, Taylor California Cellars	4.25		32	Taylor Chablis	4.25	
	FRANCE			34	PORTUGAL Lancer's Vinho Branco	7.25	4.00
16	Pinot Chardonnay, A. Lichine	12.00					
21	Vouvray, Chateau Vaudenuits	7.25					
25	Macon Blanc, Nicolas	8.75					
38	Pouilly Fuisse, A. Lichine	19.00	9.75				

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
35	Burgundy, California Cellars	4.25		4	Lambrusco, Castel Ruboun	4.75	3.00
42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
	FRANCE			54	Coronas, Migel Torres	5.25	
24	Chantepleur, Burgundy	6.50					
40	Beaujolais Villages, Louis Jadot	9.50	5.50				

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Pastene Vin Rose	4.25	2.75	39	Lake Country Pink, Taylor	4.25	
	FRANCE				PORTUGAL		
26	Rose d'Anjou, A. Lichine	7.50	4.25	50	Lancer's Vin Rose	7.25	4.00

SHERRY

No.		Bottle
	NEW YORK STATE	
41	Taylor Cream Sherry	4.50
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	9.75

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	Pitcher	Glass
Claret Punch	3.75	1.35
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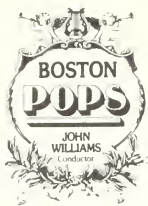


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JOHN WILLIAMS Conductor
HARRY ELLIS DICKSON Associate Conductor
NINETY-FIFTH SEASON 1980

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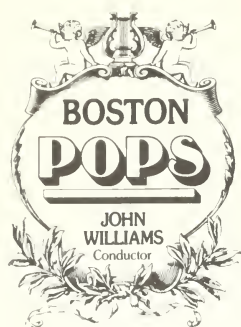
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Associate Conductor

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Emanuel Borok
Concertmaster
Leo L. Beranek Chair

Max Hobart
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins

Marylou Speaker
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

Violas

Patricia McCarty
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

Cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes

Paul Fried
Fenwick Smith

Piccolo

Lois Schaefer

Oboes

Alfred Genovese
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Craig Nordstrom

Bassoons

Matthew Ruggiero
Roland Small

Contrabassoon

Richard Plaster

Horns

Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets

Andre Come
James Tinsley
Peter Chapman

Trombones

Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen — piano
Fred Buda — drum set
Henry Wiktorowicz — guitar
William Rhein — electric bass

Harp

Ann Hobson

Organ

Berj Zamkochian

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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Born in New York in 1932, he moved to Los Angeles with his family in 1948, where he studied piano and composition at the University of California, and privately with Mario Castelnuovo-Tedesco. He was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family, and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world.

He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa, shortly before he opened his first full season as Conductor of the Boston Pops on 29 April, 1980.

Cover Photo: Peter Schaaaf

Cover Design: Jerry Schuerger

Set Design: Clint Heitman

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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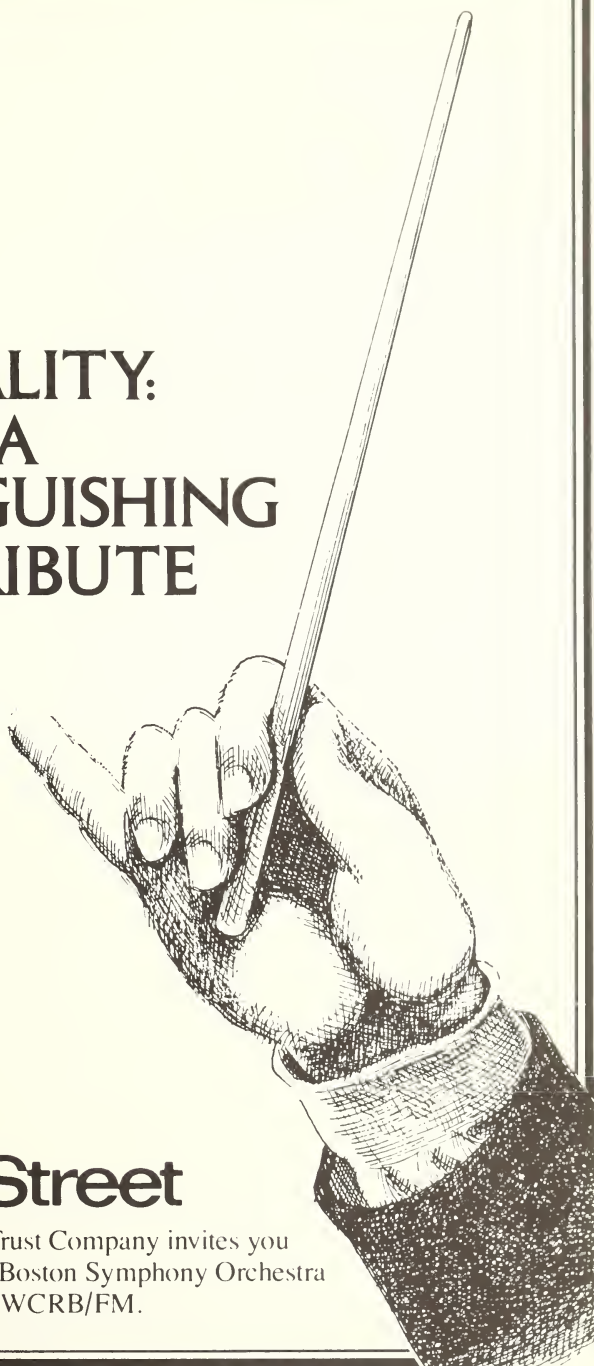
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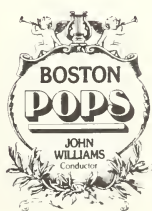
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brary	\$250,000
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osition	\$500,000
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ncert Series	\$1,000,000
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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

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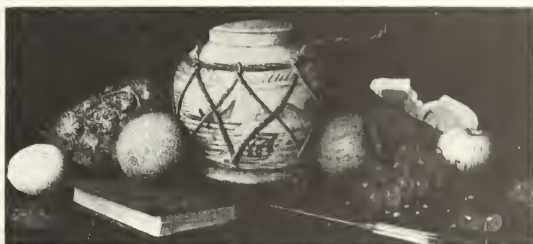
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An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.



Adolf Neuendorff
First Conductor of the Pops

- (Music Hall)
- 1885 Adolf Neuendorff
 - 1886 John C. Mullaly
 - 1887 Adolf Neuendorff
 - 1888 Franz Kneisel, Adolf Neuendorff
 - 1889 Adolf Neuendorff
 - 1890 (There were no Pops in this year)
 - 1891 Timothee Adamowski, Eugen Gruenberg
 - 1892 } Timothee Adamowski
 - 1893 }
 - 1894 }
 - 1895 Signor Antonio de Novellis
 - 1896 Max Zach
 - 1897 Max Zach, Leo Schulz
 - 1898 Max Zach, Gustav Strube
 - 1899 Max Zach
- (Mechanics Hall)
- 1900 Max Zach, Gustav Strube
- (Symphony Hall)
- 1901 } Max Zach, Gustav Strube
 - 1902 }
 - 1903 } Timothee Adamowski
 - 1904 }
 - 1905 Timothee Adamowski, Gustav Strube
 - 1906 } Timothee Adamowski, Max Zach, Gustav
 - 1907 } Strube
 - 1908 Gustav Strube, Arthur Kautzenbach
 - 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
 - 1910 } Gustav Strube, André Maquarre
 - 1911 }
 - 1912 }
 - 1913 } Otto Urack, André Maquarre,
 - 1914 } Clement Lenom
 - 1915 André Maquarre, Ernst Schmidt, Clement Lenom
 - 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
 - 1917 André Maquarre, Agide Jacchia
 - 1918—1926 Agide Jacchia
 - 1927—1929 Alfredo Casella
 - 1930—1979 Arthur Fiedler
 - Since January 1980 John Williams

HOW TO GET POPS TICKETS The 1980 Boston Pops season begins on Tuesday 29 April and runs through the middle of July, with performances on Tuesday through Saturday evenings at 8, and on Sunday evenings at 7:30. Concerts are scheduled on the Esplanade for 4, 5, and 6 July, and there will be no concerts in Symphony Hall on those evenings.

Available tickets go on sale at the Box Office on the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with the exception of the \$4 tickets, which are available *only* at the Box Office. Tickets for the concerts in July will be available beginning 16 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Box Office hours are Monday from 10 a.m. to 6 p.m.; Tuesday through Saturday from 10 a.m. to 8:30 p.m.; and Sundays from 1 to 8 p.m.

OLD TIMERS NIGHT will be on Sunday 22 June. Tickets for this annual event will go on sale on Monday 2 June.

TICKET BUYING SCHEDULE

TICKETS GO ON SALE:

14 April
28 April
5 May
12 May
19 May
26 May
2 June
9 June
16 June

FOR THE WEEK OF:

5 May
12 May
19 May
26 May
2 June
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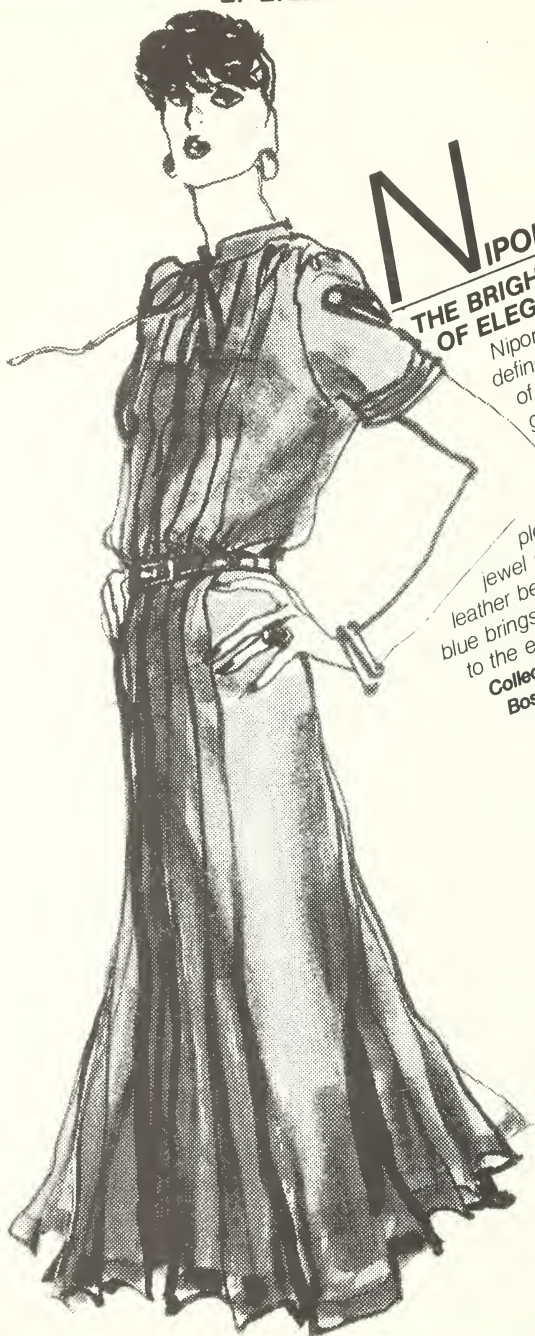


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BOSTON
POPS
1980

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Tuesday evening 6 May 1980 at 8

HARRY ELLIS DICKSON Conducting

Washington Post March	Sousa
<i>The Pirates of Penzance</i> Overture	Sullivan
Clair de Lune	Debussy
Tales from the Vienna Woods, Waltz	Strauss

INTERMISSION

Suite, from <i>Gayne</i>	Khachaturian
Dance of the Rose Maidens	
Lullaby	
Sabre Dance	
Trumpet Concerto in E flat Major	Haydn
Allegro	
Andante	
Finale: Allegro	

PETER CHAPMAN

INTERMISSION

Selections from <i>Fiddler on the Roof</i>	Bock-Mason
Fiddler on the Roof—Matchmaker, Matchmaker—	
Far From the Home I Love—	
Miracle of Miracles—Sunrise, Sunset—	
Anatevka—To Life	
Staying Alive and How Deep Is Your Love, from	Gibb-Hayman
<i>Saturday Night Fever</i>	
Twelfth Street Rag	Bowman-Hayman

Among those present: Group Health Association of America; United Synagogue of America; St. Therese's Ladies Sodality of Everett; Harvard Business School PMD; St. Joseph's Ladies' Sodality; Church of St. Andrew; Faith United Parish Couples Club; Boston Aid to the Blind, Inc.; Dean Alumni Association; Fisher Junior College; Harvard Medical School Ultrasound; St. Mary of the Hills-Milton; Catholic Daughters of America-Milton; Tenanta Association of Church Park; Wellesley Junior High School

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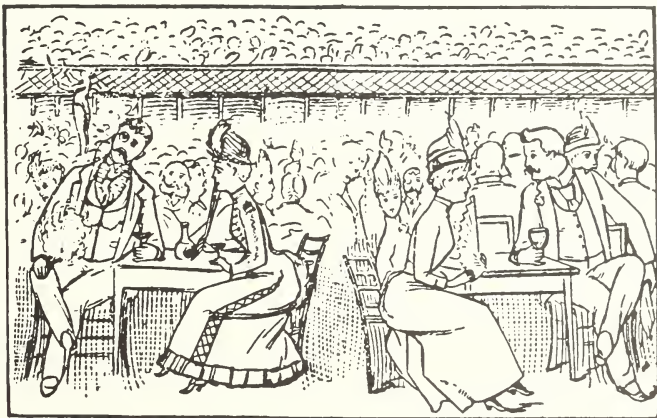
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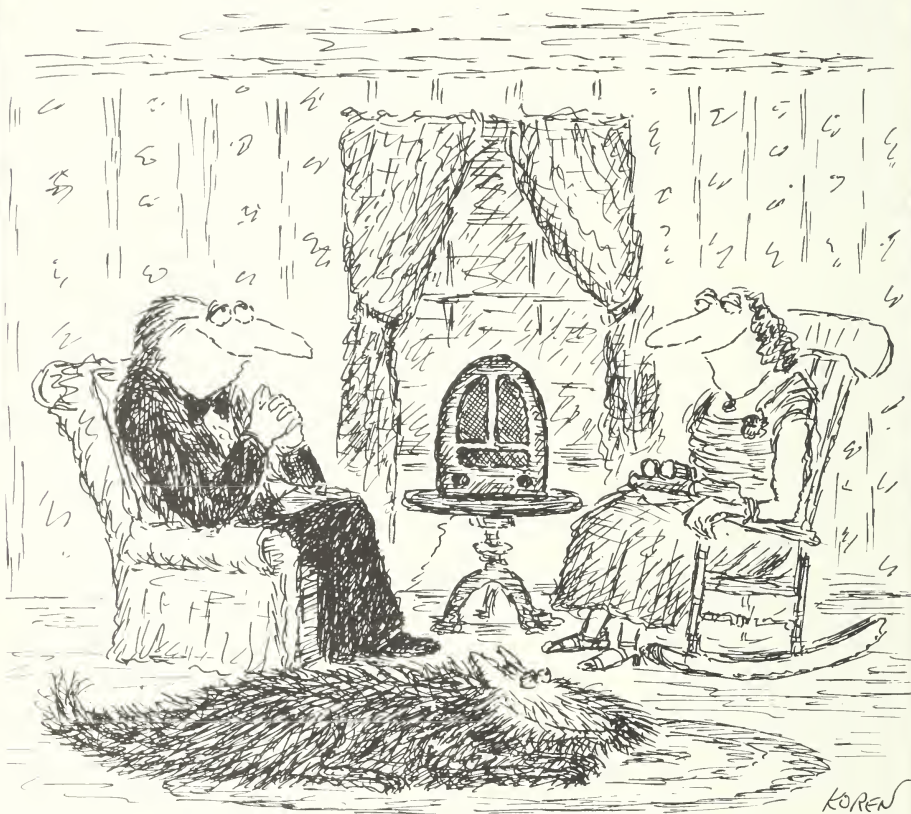
Peter Chapman

Born in Montreal, Canada, Peter Chapman received both his Bachelor's and Master's degrees from Boston University. His recent solo appearances include concerti with the Pops and Esplanade Orchestras, the Monadnock Festival Orchestra and the Nashua Symphony. He is principal trumpet of the Boston Ballet and Opera Orchestras, first trumpet of the Cambridge Brass Quintet, and was selected by Leonard Bernstein for the original cast of *Mass*.



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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Wednesday evening 7 May 1980 at 8

The Sea Hawk	Korngold
Adagio for Strings	Barber
Hobgoblin, from <i>Symphonic Sketches</i>	Chadwick
Belle of the Ball	Anderson

INTERMISSION

Violin Concerto No. 3 in b minor, Op. 61	Saint-Saëns
Allegro ma non troppo	
Andantino quasi allegretto	
Molto moderato e maestoso; Allegro non troppo	

EMANUEL BOROK

INTERMISSION

Selections from <i>Camelot</i>	Loewe-Bennett
I Wonder What the King Is Doing Tonight— Parade—	
The Simple Joys of Maidenhood—	
Camelot—If Ever I Would Leave You—	
Fie on Goodness—How To Handle A Woman—	
The Lusty Month of May—Guinevere	

Give It All You Got	Mangione-Byers
March from 1941	Williams

Among those present: Babson College; St. Luke's Parish Club of Belmont; North Andover Council on Aging; Brockton Hospital; Friends of the Retarded; St. Denis Social Club; St. Paul's Parish of Wellesley; Teachers Tours; Braintree Point Women's Club; Sandwich Junior and Senior High Band; Attleboro Lions Club; Norwood Girl Scouts; Southborough Catholic Women's Club; Acton Women's Club; Bucknell University Alumni Club of Boston; Daniels Printing Company; Holy Cross Club of Greater Boston; Waltham Hospital Associates; Revere High School Senior Class; Pentucket Kiwanis Club of Haverhill, MA; New England Food Brokers; Frontier Nursing Service; Massachusetts State Federation of Women's Clubs; North Kingstown High School Band; Power Specialties; Union Congregational Church; Normandy High School

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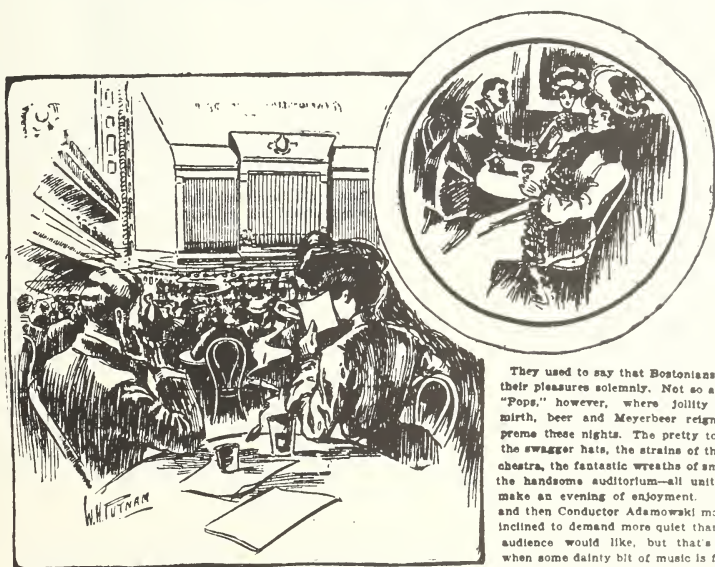
Emanuel Borok

Emanuel Borok was born in Russia in 1944. He received his early musical education at the Darzinja School in Riga. In 1959 he went to Moscow where he studied at the Gnessins Music School, and later the Gnessins Institute, with Michael Garlitzky. During this time Mr. Borok played with the Moscow Chamber Orchestra under Rudolph Barshag. In 1969 he graduated from the Institute and joined the Orchestra of the Bolshoi Theatre. Two years later he was successful in winning the competition for assistant concertmaster of the Moscow Philharmonic Orchestra, conducted by Kiril Kondrashin. At this same time he became a member of the Moscow Philharmonic String Quartet. In 1973, Mr. Borok left Russia in order to emigrate to Israel, where he accepted a position as concertmaster of the



Israel Chamber Orchestra. It was in April of 1974 that he successfully auditioned for the position of assistant concertmaster of the Boston Symphony Orchestra.

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Scene at the Symphony Hall "Pops."

From the Boston Traveler, Friday 8 May 1903.

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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Thursday evening 8 May 1980 at 8

The Sea Hawk	Korngold
Adagio for Strings	Barber
Hobgoblin, from <i>Symphonic Sketches</i>	Chadwick
Belle of the Ball	Anderson

INTERMISSION

PRESENTING OSCAR PETERSON

Selections from <i>The Canadiana Suite</i>	Peterson-Wilkins
Overture—Blues for the Prairies—	
Fall Colors—March Past—	
La Belle Province—	
Land of the Misty Giants—Hoe-Down	
Body and Soul	Green
Sweet Georgia Brown	Bernie/Pinkard/Casey-Williams

Whit Browne, bass
Alan Dawson, drums

INTERMISSION

Selections from <i>Camelot</i>	Loewe-Bennett
I Wonder What the King Is Doing Tonight—	
Parade—The Simple Joys of Maidenhood—	
Camelot—If Ever I Would Leave You—	
Fie on Goodness—How To Handle A Woman—	
The Lusty Month of May—Guinevere	
Give It All You Got	Mangione-Byers
March from 1941	Williams
Among those present: American Red Cross; University of Massachusetts- Amherst; First Baptist Church of Medford	
London, Polydor, and RCA Records	Baldwin Piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be used.

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Oscar Peterson

Oscar Peterson was born in Montreal, Canada and began his musical studies on the trumpet at age six. A bout with tuberculosis forced him to give up that instrument after a year, but undaunted, he took up the piano, and after winning several local amateur contests, young Peterson began doing 15 minute spots on a weekly radio show. Later after gaining a local reputation, he was featured for several years with one of Canada's most popular orchestras, The Johnny Holmes Orchestra. He had had several offers to come to the United States, but stayed in Canada until 1949 when entrepreneur Norman Ganz took him to New York for an appearance with "Jazz at the Philharmonic" presented at Carnegie Hall. The next year Peterson began recording, and with Norman Ganz has toured Europe and the United States virtually every year since, with trips to Russia, Africa, and the Far East as well.

Oscar Peterson taught jazz in Toronto at the Advanced School of Contemporary Music, a school which he founded with Ray Brown and Ed Thigpen. His schedule on the road has since forced the closing of the school despite the fact that it attracted students from all over the country.

Besides performing with his trio, Oscar



Peterson has been a featured soloist appearing in many of the world's most renowned concert halls. His numerous awards include the Down Beat Award for 12 consecutive years as Best Jazz Pianist, the coveted Playboy Award, and a Grammy Award in 1975.

In recent years, Peterson has devoted more time to composing. His best known work, *Canadiana Suite*, is a landscape of Canada, each movement representing some area of that country that has captured his imagination. He has also composed music for several television pilots for ABC, which he performed with Milt Jackson, Joe Pass, Jake Hanna, and John B. Williams.

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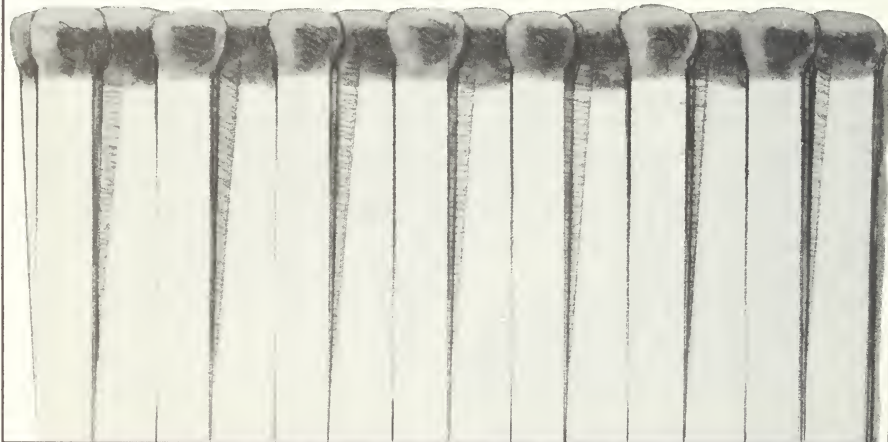
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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Friday evening 9 May 1980 at 8

JOHN COVELLI Conducting

- | | |
|---|-----------------|
| Festival Overture, Op. 96 | Shostakovich |
| Sicilienne, from <i>Pelleas and Melisande</i> | Fauré |
| Capriccio Espagnol | Rimsky-Korsakov |
| Alborada | |
| Variations | |
| Alborada | |
| Gypsy Scene | |
| Fandango of the Asturias | |
| (played without pause) | |

INTERMISSION

- | | |
|--|------------|
| Concerto No. 2 in d minor for Violin and Orchestra, Op. 22 | Wieniawski |
| Allegro | |
| Romance: Andante non troppo | |
| Allegro con fuoco; Allegro moderato | |

RONALD PATTERSON

- | | |
|--|---------|
| Dance of the Comedians, from <i>The Bartered Bride</i> | Smetana |
| The Roxbury Latin Glee Club will perform during the second intermission. | |
| Terry Brennan, Director | |

INTERMISSION

- | | |
|---|------------------|
| Selections from <i>The Sound of Music</i> | Rodgers-Bennett |
| The Sound of Music—How Can Love Survive— | |
| The Lonely Goatherd—My Favorite Things— | |
| Sixteen Going on Seventeen—So Long, Farewell— | |
| Do-Re-Mi—Edelweiss—An Ordinary Couple— | |
| No Way to Stop It—Maria—Climb Every Mountain | |
| Through the Eyes of Love, from <i>Ice Castles</i> | Hamlich-Byers |
| West Side Story Overture | Bernstein-Peress |

Among those present: Hellenic College; The Roxbury Latin School; Woburn High School Band; M.A.S.H. Band Parents Association, Cabot School PTA; Carlisle Congregational Church; Davis Education Association; Gamma Phi Kappa; National Secretaries Association; St. Timothy's Sodality; Society for Obstetric Anesthesia and Perinatology; Two by Two's-United Methodist Church of Westboro; University of Michigan Alumni Association

London, Polydor, and RCA Records	Baldwin Piano
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John Covelli

With a conducting style combining both musical sensitivity and vitality, John Covelli is one of the most versatile young musical talents on the podium today.

Presently Mr. Covelli is Music Director and Conductor of the Flint Symphony Orchestra. As former Associate Conductor of the Milwaukee Symphony, he combined that post with a prestigious appointment as Exxon/Arts Endowment conductor—one of the few original American conductors to receive this distinction. He also held the position of Resident Conductor of the Kansas City Philharmonic.

Among his numerous engagements, Mr. Covelli has conducted the National, Houston, St. Louis, Denver and Miami symphonies as well as the orchestras of Rhode Island, Toledo and Detroit. He also appeared as a guest conductor with the Boston Pops Orchestra on several occasions during both the 1979 spring season, and during the Christmas Pops week.

In the opera world, he has held the posts of Music Director of the Florentine Opera Company of Milwaukee, assistant conductor of the New York City Opera, chorus and workshop director for the Boston Opera Company, and conducted the Michigan Opera Theatre. He has also conducted for ballet in cities around the country, including extensive touring with the Harkness Ballet in the U.S. and Europe.

Mr. Covelli has toured Europe as conductor and soloist of the famed Seventh Army Symphony, during which period he was selected as special musical ambassador in Europe for USIS. He has been granted by the Martha Baird Rockefeller Fund as a conductor specializing in the study and performance of American music, and recipient of the Ditson Award in Conducting from Columbia University.



As a Chicago-born piano prodigy, he was credited in his youth with numerous concerts, broadcast recitals, special music awards, performances at the Chicago Music Festival and with the Chicago Symphony; recipient of the Chicagoland Festival Award; a highly lauded all-Bach concert at the Texas Bach Festival, and composing prizes. He was the only classical pianist ever to win the Godfrey Talent Scout Program and appear in nationwide CBS-TV performances.

It was as a winner of two of Europe's most prestigious piano competitions—the Queen Elisabeth of Brussels and the Busoni International Piano Competition in Bolzano, Italy, that John Covelli was launched from youthful prodigy to an international performer of major standing.

The eminent Pierre Monteux summed up the talents of his protege, John Covelli, in this way, "He is an excellent conductor, a fine musician, an extremely talented pianist and a gentleman."

For a biography of Ronald Patterson please see page 35.

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Festival Overture, Op. 96	Shostakovich
Sicilienne, from <i>Pelleas and Melisande</i>	Fauré
Capriccio Espagnol	Rimsky-Korsakov
Alborada	
Variations	
Alborada	
Gypsy Scene	
Fandango of the Asturias (played without pause)	

INTERMISSION

Concerto No. 2 in d minor for Violin and Orchestra, Op. 22	Wieniawski
Allegro	
Romance: Andante non troppo	
Allegro con fuoco; Allegro moderato	

RONALD PATTERSON

Dance of the Comedians, from <i>The Bartered Bride</i>	Smetana
--	---------

INTERMISSION

Selections from <i>The Sound of Music</i>	Rodgers-Bennett
The Sound of Music—How Can Love Survive—	
The Lonely Goatherd—My Favorite Things—	
Sixteen Going on Seventeen—So Long, Farewell—	
Do-Re-Mi—Edelweiss—An Ordinary Couple—	
No Way to Stop It—Maria—Climb Every Mountain	
Through the Eyes of Love, from <i>Ice Castles</i>	Hamlish-Byers
West Side Story Overture	Bernstein-Peress

Among those present: Construction Night at Pops for BCIL; University of New Hampshire Alumni Association; GCA Corporation of Burlington; AIC Alumni Association; Church of the Pilgrimage; Delta Upsilon; Salem Good Timers Couples Club; Wesley United Methodist Church Couples Club of Concord, NH

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Baldwin Piano

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For a biography of John Covelli please see page 31.

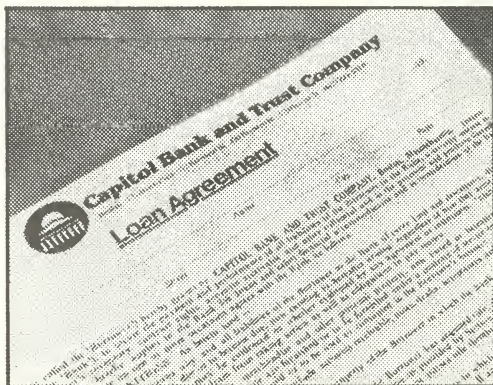
Ronald Patterson

Los Angeles-born Ronald Patterson began his musical studies with the piano at the age of 4, and took up the violin at age 8. He gave his first public recital on that instrument three years later. His teachers have included Jascha Heifetz, Eudice Shapire, and Manuel Compinsky.

Mr. Patterson has been concertmaster of the Miami Philharmonic, the Denver Symphony, and the Houston Symphony. He has performed in solo recitals, in chamber music concerts, and soloist with orchestras throughout the United States, Europe and Mexico. He is currently solo violin with the Monte Carol Philharmonic Orchestra.



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JOHN WILLIAMS CONDUCTOR

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French Military March, from <i>Suite Algerienne</i>	Saint-Saëns
Secret of Suzanne Overture	Wolf-Ferrari
Suite from <i>Jane Eyre</i>	Williams
At Lowood	
To Thornfield	
Waltz, from <i>Sleeping Beauty</i>	Tchaikovsky
The Sea Hawk	Korngold

INTERMISSION

Concerto No. 1 in g minor for Violin and Orchestra, Op.26	Bruch
III. Finale	

KURT NIKKANEN

Roman Carnival Overture	Berlioz
-------------------------	---------

INTERMISSION

Selections from <i>My Fair Lady</i>	Loewe-Bennett
I Could Have Danced All Night—	
On the Street Where You Live—	
Wouldn't It Be Lovely—Show Me—	
The Embassy Waltz—	
Get Me to the Church on Time—	
I've Grown Accustomed to Her Face—	
With A Little Bit of Luck	
Hello Dolly	Herman-Hayman
St. Louis Blues March	Hardy-Miller-Hayman

Among those present: Greater Boston Colby College Alumni Association; Young Women's Christian Association; Timberlane High School Band; Bucksport High School Music Department; Bristol Lodge-Angleston Chapter; Massasoit Community College; Wellesley Newcomers Club; Bedford Newcomers Club; Topsfield-Boxford Newcomers Club; Phi Delta Epsilon; Boston Chapter of the American-Scandinavian Foundation; C and K Components; Fairhaven Music Parents Club; Friends of the Library of Medfield; Independent Elementary Schools; Order of the Eastern Star; Shawmut Lodge

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Kurt Nikkanen

Fourteen year old Kurt Nikkanen is a native of West Hartford Connecticut, and has studied violin since he was three. He is currently a student at the Juilliard School of Music where he studies violin with Dorothy Delay, and he has been a composition student of Dr. Avram David and Joyce Mekeel, and a student of Roman Totenberg.

In January of 1977, at the age of eleven, Kurt won the Manchester Symphony Orchestra Concert Audition, and has won various awards including the Alfred Neuberger Prize, the Bertha Plasse Prize, and the Mozart Festival Competition Level One.

He made his Carnegie Hall debut at the age of twelve as co-concertmaster of the Youth Symphony of New York. He is the youngest soloist ever to appear with that orchestra which has accompanied Itzhak Perlman, Yoko Matsuda, and Toby Saks while in their teens.

Kurt made his Boston Pops debut at Symphony Hall in June 1977, and has made appearances with such orchestras as the New Britain Symphony, the Thayer Conservatory Orchestra, the Eastern Connecticut Symphony, the Central Massachusetts Sym-



PHOTO: DEFORD DECHERT

phony, the New Jersey Chamber Symphony, and the Pueblo Symphony.

As a recitalist he has appeared throughout New Jersey, Connecticut, and Massachusetts, and has performed on several occasions on television, and radio.

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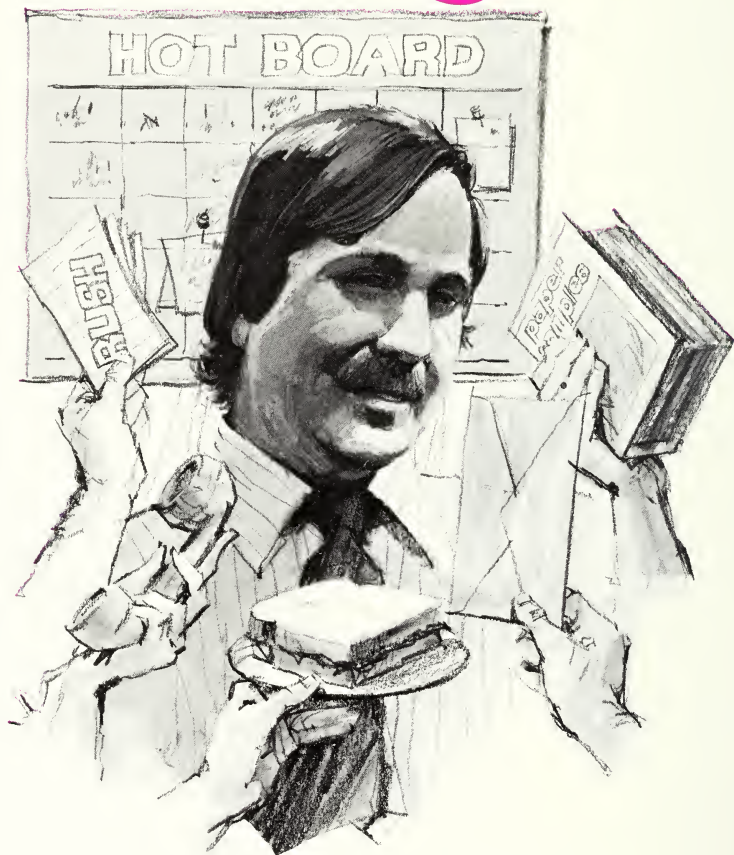
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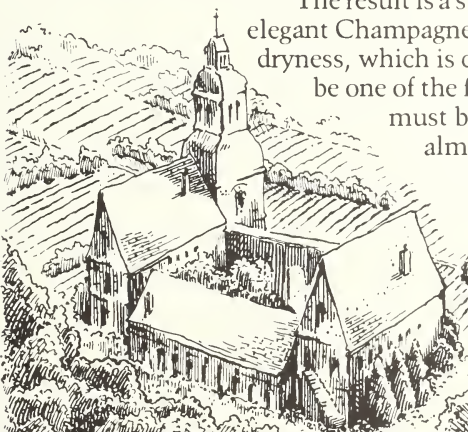
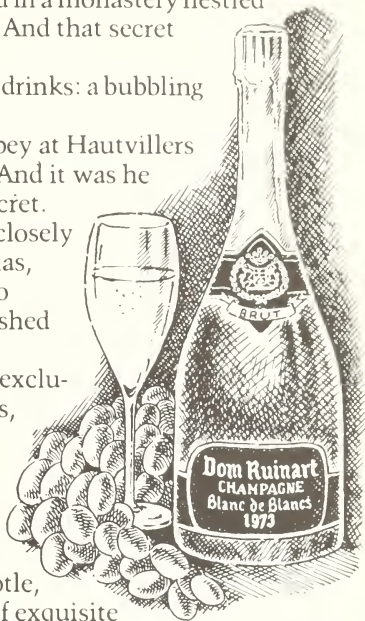
Before he died, Dom Ruinart gave the closely guarded information to his nephew, Nicholas, thus laying the groundwork for what was to become France's oldest and most distinguished Champagne house.

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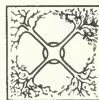
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42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
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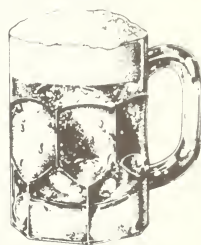
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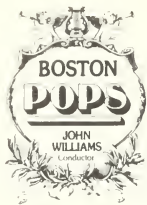


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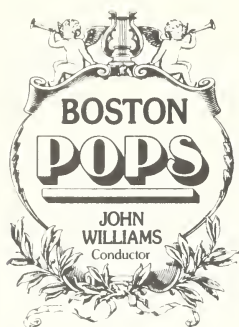
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Leo Panasevich
Sheldon Rotenberg
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*Gerald Gelbloom
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Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
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Mischa Nieland
Jerome Patterson
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James Tinsley
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Tuba

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Timpani

Arthur Press

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Fred Buda—drum set
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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Born in New York in 1932, he moved to Los Angeles with his family in 1948, where he studied piano and composition at the University of California, and privately with Mario Castelnuovo-Tedesco. He was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family, and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world.

He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa, shortly before he opened his first full season as Conductor of the Boston Pops on 29 April, 1980.

Cover Photo: Peter Schaaf

Cover Design: Jerry Schuerger

Set Design: Clint Heitman

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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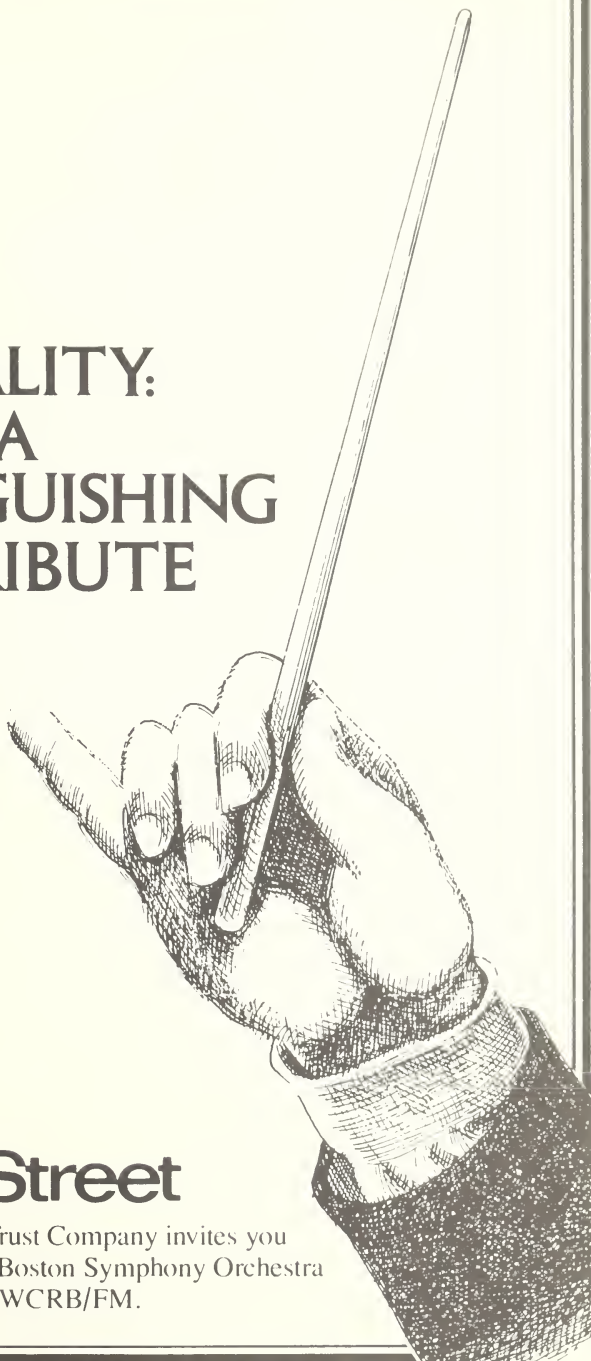
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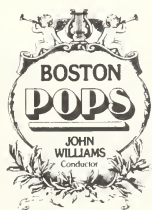
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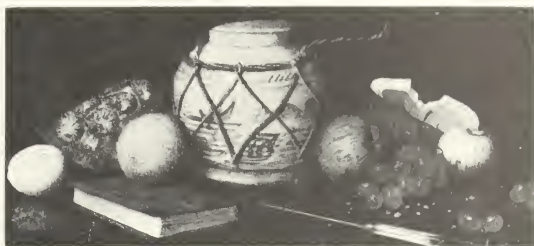
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An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.



Adolf Neuendorff
First Conductor of the Pops

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 }
- 1893 } Timothee Adamowski
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

- 1901 }
- 1902 } Max Zach, Gustav Strube
- 1903 }
- 1904 } Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 }
- 1911 } Gustav Strube, André Maquarre
- 1912 }
- 1913 } Otto Urack, André Maquarre, ·
- 1914 } Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams

HOW TO GET POPS TICKETS The 1980 Boston Pops season begins on Tuesday 29 April and runs through the middle of July, with performances on Tuesday through Saturday evenings at 8, and on Sunday evenings at 7:30. Concerts are scheduled on the Esplanade for 4, 5, and 6 July, and there will be no concerts in Symphony Hall on those evenings.

Available tickets go on sale at the Box Office on the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with the exception of the \$4 tickets, which are available *only* at the Box Office. Tickets for the concerts in July will be available beginning 16 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

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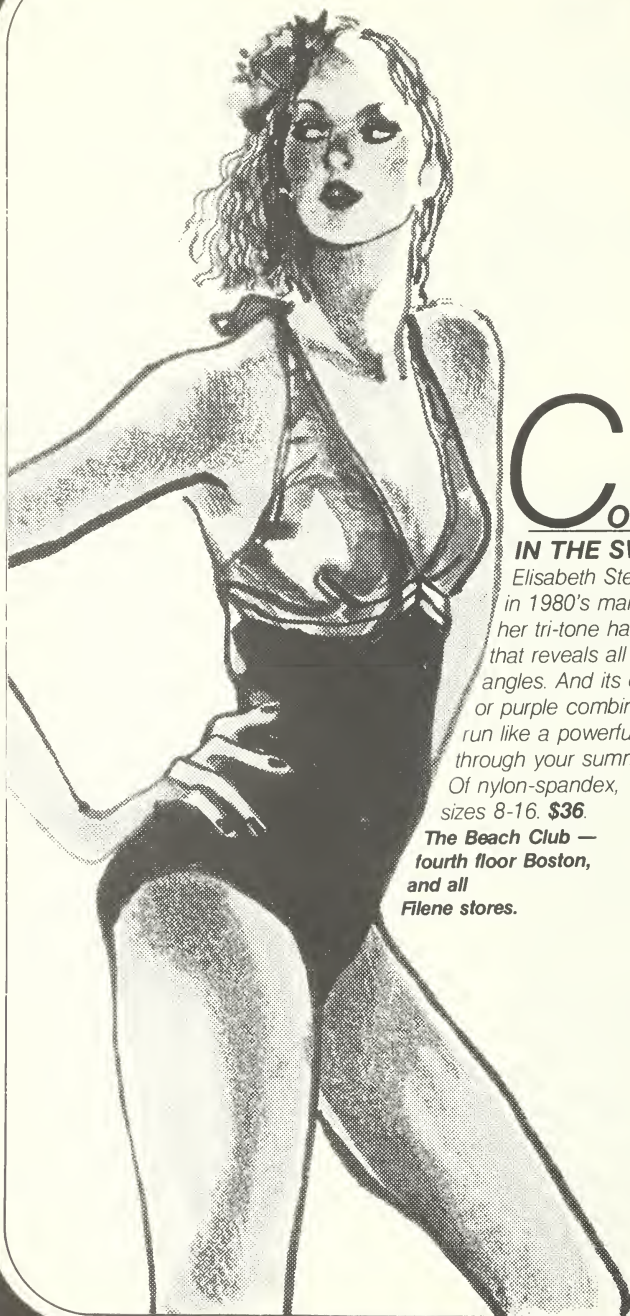


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Handy-Miller-Hayman

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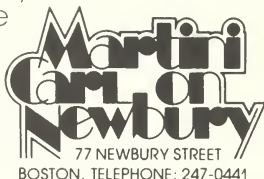
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Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be used.

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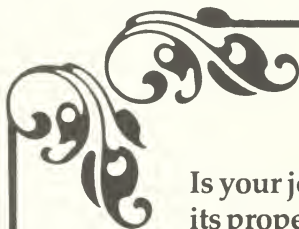
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Liona Boyd

Liona Boyd began her study of the guitar at the age of 14 with Eli Kassner in Toronto. In 1972 she graduated with honors from the University of Toronto's Music Faculty and in the same year placed first for guitar in the Canadian National Music Competition. She has studied with most of the world's top guitarists, including Julian Bream and Alexandre Lagoya.

Miss Boyd has appeared in most of the major cities of North America, with performances in theatres from Carnegie Recital Hall in New York to the Amphitheatre in Los Angeles, and her tours have taken her to Brazil, Chile, England, New Zealand, Peru, and the Yukon.

She is a frequent performer on radio and television, appearing on many of the major U.S. talk shows including Dinah Shore, Mike Douglas, and the Today Show. She has also starred in her own television special.

Miss Boyd's first recordings on the London and Boot labels were released with great success in both the popular and classical markets. She now records for the Columbia Masterworks label (CBS), and has most recently completed an album with the English Chamber Orchestra and Andrew Davis. Her unique versatility is also displayed in an RCA recording that she made with Chet Atkins, *The First Nashville Guitar Quartet*.



Miss Boyd was awarded one of Canada's coveted Juno Awards, presented to her by the music industry for being "Instrumental Artist of the Year", and she is a recipient of the Vanier Award for her cultural contributions.

Several international composers have dedicated their works to Miss Boyd, and she has been invited to play for such distinguished persons as Queen Elizabeth of England, and the Prime Minister of Canada.

In addition to her solo concerts, Miss Boyd often tours with Gordon Lightfoot and is breaking new ground for the classical guitar, popularizing the instrument and the music.

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Wednesday evening 14 May 1980 at 8

ERICH KUNZEL Conducting

Festival Overture, Op. 96	Shostakovich
Selections from <i>Swan Lake</i>	Tchaikovsky
The Entrance of the Prince	
Scene	
Waltz	
Bolero	Ravel

INTERMISSION

Variations on <i>I Got Rhythm</i> for Piano and Orchestra	Gershwin
Rhapsody in Blue for Piano and Orchestra	Gershwin

NORMAN KRIEGER

INTERMISSION

Slaughter on Tenth Avenue, from <i>On Your Toes</i>	Rodgers-Bennett
Play Me	Diamond
Selections from <i>Jesus Christ Superstar</i>	Webber-Mancini-Kunzel
Gonna Fly Now, from <i>Rocky</i>	Conti-Hayman

Among those present: Phillips Exeter Academy and Phillips Academy, Andover; Wheaton College; Edison Employees Club; Sentry Insurance Company; Lexington Council on Aging; Harvard Outings and Innings; Emanuel College Senior Class; Middleborough High School Music Department; Ray Perron and Company; Sigma Instruments; Wesley Methodist Couples Club

London, Polydor, and RCA Records	Baldwin Piano
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Erich Kunzel

New York born Erich Kunzel holds degrees from Dartmouth, Harvard and Brown Universities, and studied conducting with the late Pierre Monteux in Hancock, Maine at Monteux' summer school. He later became Monteux' personal assistant and is presently the Vice President of the Pierre Monteux Memorial Foundation.

Mr. Kunzel made his conducting debut with the Sante Fe Opera in its premiere season, after graduating from Dartmouth. Through John Crosby, a fellow student under Monteux, Kunzel was invited to conduct the American premiere of Shostakovich's first opera, *The Nose*. He conducted the Cincinnati Summer Opera Festival on numerous occasions as well, and then finished graduate work at Harvard, and at Brown where he later taught for several years.

This year marks Erich Kunzel's 15th anniversary with the Cincinnati Symphony Orchestra. He has appeared as a guest conductor with such orchestras as the Chicago Symphony and Pops, the Cleveland Orchestra, and the Dallas, St. Louis, San Francisco, Toronto, and National symphonies, and these performances will mark the 10th consecutive year that he has appeared as a guest conductor of the Boston Pops. In 1975 he was the first conductor to conduct a symphonic pops concert in the New Grand Ole Opry House in Nashville, and this past summer broke attendance records at the Blossom Festival when he conducted the Cleveland Orchestra in the world premiere of Daniel Flannery's new multi-media enter-



tainment *Great Symphonic Visual Fantasy*, a symphonic concert combining fireworks, strobes, laser lights, choral effects, dance, and video screen projections.

Mr. Kunzel is currently Music Director of the Cincinnati Pops, and since he assumed the position in 1977, has recorded a number of albums with that orchestra. His commitment to the pops dates from 1965 when as resident conductor of the Cincinnati Symphony he was responsible for the popular *8 O'clock Pops* series there. He has worked with such distinguished personalities as Sarah Vaughan, Roberta Flack, the late Duke Ellington, Doc Severinson, Chet Atkins, Johnny Mathis, and Dave Brubeck. Mr. Kunzel led the world premiere of Brubeck's oratorio *The Light in the Wilderness*, recorded for Decca Records, and he also recorded *Gerry Mulligan and Dave Brubeck, The Truth Is Fallen*, and *The Gates of Justice* a work by Brubeck which was recorded with the Westminster Choir.

For a biography of Norman Krieger please see page 31.

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ERICH KUNZEL Conducting

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Allegro deciso, from *The Water Music*

Handel-Harty

Academic Festival Overture

Brahms

Capriccio Espagnol

Rimsky-Korsakov

Alborada

Variations

Alborada

Gypsy Scene

Fandango of the Asturias

(played without pause)

INTERMISSION

Concerto in b minor for Violoncello and Orchestra, Op. 104

Dvořák

I. Allegro

YOUNG-CHANG CHO

Concerto in C Major for Flute, Harp, and Orchestra, K.229

Mozart

II. Andantino

IVA MILCH, flute

JUDY SAIKI, harp

INTERMISSION

Selections from *Camelot*

Loewe-Bennett

I Wonder What the King is Doing Tonight—

Parade—The Simple Joys of Maidenhood—

Camelot—If Ever I Would Leave You—

Fie on Goodness—How to Handle a Woman—

The Lusty Month of May—Guinevere

Gonna Fly Now, from *Rocky*

Conti-Hayman

You Light Up My Life

Brooks-Hayman

Selections from *Jesus Christ Superstar*

Webber-Mancini-Kunzel

Among those present: Suffolk University Alumni Association; Aquinas Junior College, Milton; Aquinas Junior College, Newton; Institute of Electrical and Electronic Engineers; Selden Junior High School

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For a biography of Erich Kunzel please see page 23.

For biographies of Iva Milch and Judy Saiki please see page 35.

Young-Chang Cho

Young-Chang Cho is a native of Seoul, Korea, where he received his early training. At the age of 12 he was soloist with the National Theatre Orchestra of Seoul in the Lalo concerto. He came to the U.S. the following year to study at the Peabody Institute in Baltimore and after 2 years became a student at the Curtis Institute in Philadelphia. This month he will complete his Artist Diploma at the New England Conservatory, where he studies with cellist Laurence Lesser. Mr. Cho has been a prize winner at the Geneva International Competition in a piano trio with his two sisters. He has been principal cellist of Alexander Schneider's Brandenburg Ensemble and next month will be guest artist at Chamber Music West in San Francisco.

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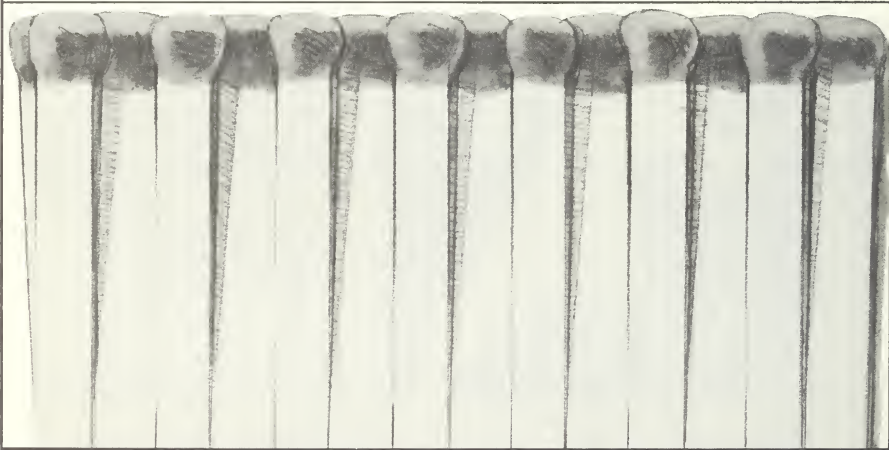
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Friday evening 16 May 1980 at 8

ERICH KUNZEL Conducting

BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT

<i>Die Fledermaus</i> Overture	Strauss
Aragonaise, from <i>Le Cid</i>	Massenet
1812, Overture Solennelle	Tchaikovsky

INTERMISSION

Variations on <i>I Got Rhythm</i> for Piano and Orchestra	Gershwin
Rhapsody in Blue for Piano and Orchestra	Gershwin

NORMAN KRIEGER

INTERMISSION

For Boston	T. J. Hurley
Hail Alma Mater	T. J. Hurley
Slaughter on Tenth Avenue, from <i>On Your Toes</i>	Rodgers-Bennett
Give It All You Got	Mangione-Byers
Old Timers Sing-Along	arr. Lake
Ta-Ra-Ra-Boom-De-Ay—The Bowery	
The Sidewalks of New York—	
Sweet Rosie O'Grady—Daisy—	
The Band Played On—After the Ball—	
A Hot Time in the Old Town Tonight	
Twelfth Street Rag	Bowman-Hayman
London, Polydor, and RCA Records	Baldwin Piano

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For a biography of Erich Kunzel please see page 23.

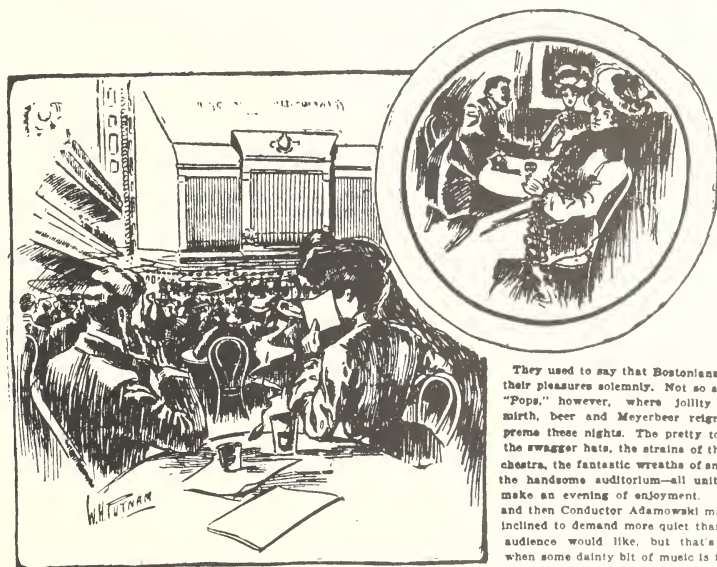
Norman Krieger

Norman Krieger was born in Los Angeles and received his early training with Esther Lipton. He appeared with the Los Angeles Philharmonic Youth Concerts at the age of 12, and two years later was chosen to represent California youth at the White House Conference on Children.

Mr. Krieger has been awarded prizes from the Paderewski Foundation and the National Arts Club, and was a prize winner in both the Buffalo Philharmonic Young Artists Competition, and the Juilliard Concerto Competition. His appearances include those with the Buffalo and Los Angeles Philharmonics, and the Cincinnati and St. Louis Symphonies, as well as previous performances with the Boston Pops Orchestra under both Arthur Fiedler and Erich Kunzel. He has also appeared under conductors Micheal Tilson Thomas, and Leonard Slatkin.

Mr. Krieger made his Carnegie Hall debut this past December playing Brahms Piano Concerto No. 1, and is presently a student at Juilliard where he is earning his Masters and working with Adele Marcus.

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BOSTON UNIVERSITY NIGHT

Triumphal March, from <i>Aida</i>	Verdi
<i>Der Freischütz</i> Overture	Weber
Largo, from <i>Xerxes</i>	Handel
Wiener Blut, Waltzes	J. Strauss, Jr.

INTERMISSION

<i>The Marriage of Figaro</i> Overture	Mozart
Concerto No. 1 in G Major for Flute and Orchestra, K.313	Mozart
Allegro maestoso	
Adagio non troppo	
Rondo: Tempo di Menuetto	

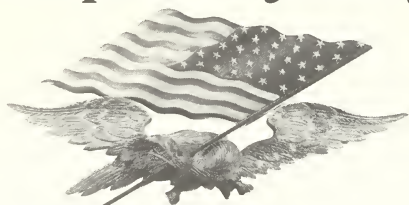
MARI YASUMI

INTERMISSION

BOSTON UNIVERSITY ALMA MATER

Selections from <i>South Pacific</i>	Rodgers-Anderson
I'm Gonna Wash That Man Right Outa My Hair—	
Bali H'ai—Happy Talk—Some Enchanted Evening—	
I'm in Love with a Wonderful Guy	
Give It All You Got	Mangione-Byers
St. Louis Blues, March	Handy-Miller-Hayman
London, Polydor, and RCA Records	Baldwin Piano

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Mari Yasumi

Mari Yasumi was born in Kobe-City Japan, and graduated from the Tokyo College of Music, where she studied the flute with Yasukazu Uemura. She did post graduate work at Boston University, and studied with BSO Principal Flute Doriot Anthony Dwyer for two years.

Miss Yasumi has appeared in solo recital throughout New England, and was the winner of the 1980 Concerto Aria Competition at Boston University.

She will return home to Japan after this performance with the Boston Pops.

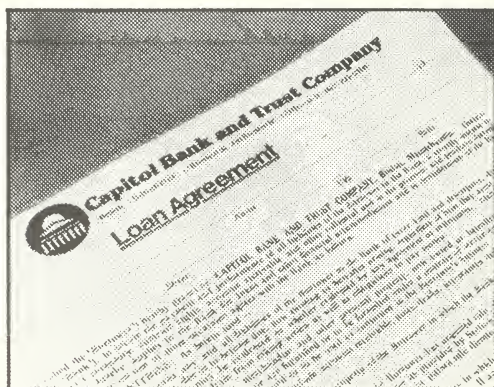
Iva Milch

Iva Milch did her undergraduate study at the New England Conservatory, where she was elected to the honorary music society Pi Kappa Lambda. She graduated with honors in 1978, and was among those students selected to be soloists with the NEC Symphony Orchestra in the traditional pre-Commencement Concert that year. She was awarded a fellowship to attend Tanglewood in 1979, where she received the C. D. Jackson Master Award and she will attend Tanglewood with a fellowship again this summer.

Judy Saiki

Judy Saiki is a graduate of Clovis High School, Clovis, California. She has studied harp with Russell Howland at California State University at Fresno, in Cleveland with Alice Chalifoux in the summers of 1977, 1978 and 1979, and with Ann Hobson of the Boston Symphony Orchestra at the New England Conservatory. She will receive the degree of Bachelor of Music on Sunday, 18 May.

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Washington Post, March	Sousa
<i>The Pirates of Penzance</i> Overture	Sullivan
Clair de Lune	Debussy
Tales from the Vienna Woods	Strauss

INTERMISSION

Suite from <i>Gayne</i>	Khachaturian
Dance of the Rose Maidens	
Lullaby	
Sabre Dance	
Concerto in E flat Major for Trumpet and Orchestra	Haydn
Allegro	
Andante	
Finale: Allegro	
PETER CHAPMAN	

INTERMISSION

Selections from <i>The Sound of Music</i>	Rodgers-Bennett
The Sound of Music—How Can Love Survive—	
The Lonely Goatherd—My Favorite Things—	
Sixteen Going on Seventeen—So Long, Farewell—	
Do-Re-Mi—Edelweiss—An Ordinary Couple—	
No Way to Stop It—Maria—Climb Every Mountain	
After the Love Has Gone	Foster/Graydon/Champlin—Byers
Twelfth Street Rag	Bowman-Hayman
Among those present: Affiliated Hospitals Center; First Lutheran Church Couples Club, Brockton; Williams Elementary and Junior High School; Mr. and Mrs. Club, Hopedale Unitarian Parish; National Parking Association; St. Edward's Church, Medfield; Wellesley Masonic Lodge; St. Zepherin Parish Council; First Calvary Baptist Church; Temple Aliyah; Aldersgate Methodist Church; Lake Erie College Club of Boston; New England Educational Association; Wesley United Methodist Church, Medford	
London, Polydor, and RCA Records	Baldwin Piano

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Peter Chapman

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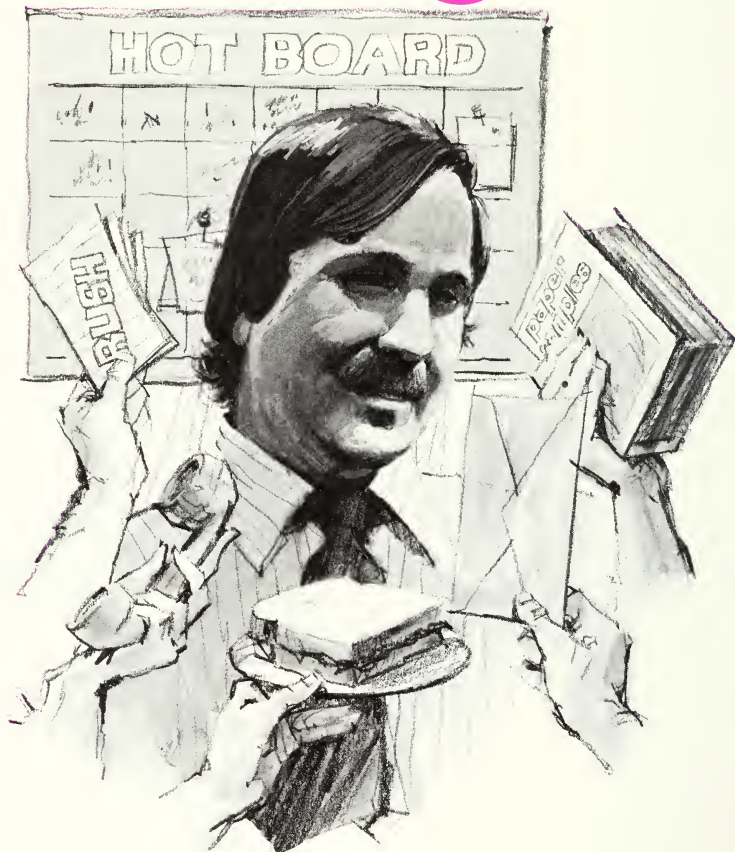
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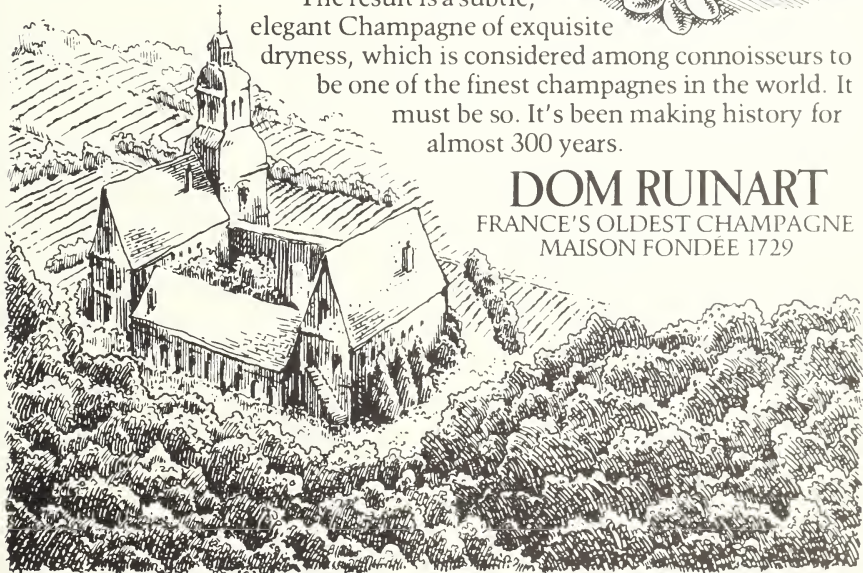
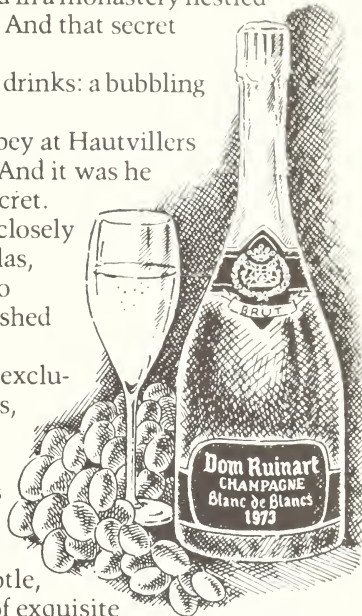
Before he died, Dom Ruinart gave the closely guarded information to his nephew, Nicholas, thus laying the groundwork for what was to become France's oldest and most distinguished Champagne house.

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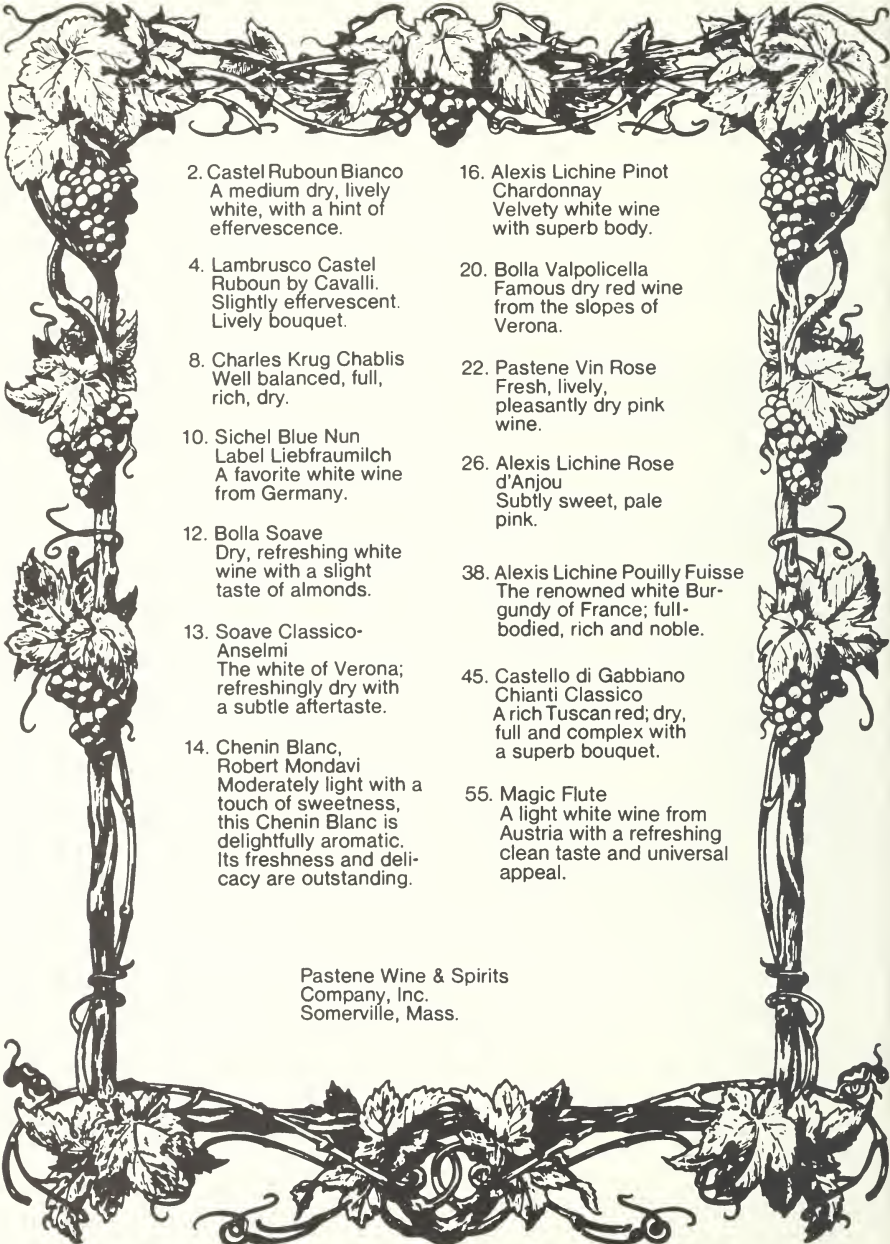
Hot Coffee (Individual Pot)	.60	Hot Tea (Individual Pot)	.50
Iced Coffee	.60	Iced Tea	.50

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Pops Punch (Glass)	.75	Ginger Ale	.50
Pops Punch (Pitcher)	2.50	Seven-Up	.50
Lemonade (Glass)	.75	Tab	.50
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Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.25

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CHAMPAGNE & SPARKLING WINES

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
3	Le Domaine Cold Duck, Almaden	7.00		6	Gancia Asti Spumante	12.50	
9	Paul Masson Brut.	10.00			NEW YORK STATE		
51	Blanc De Blancs, Almaden	12.25		5	Great Western Extra Dry	10.00	5.50
	FRANCE			7	Great Western Sparkling Burgundy	10.00	5.50
28	Le Duc Brut, Blanc de Blanc	12.00					
30	Taittinger, Brut La Francaise	30.00	16.00				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				ITALY		
55	Magic Flute, Morandell	6.50		2	Bianco, Castel Ruboun	4.75	
	CALIFORNIA			12	Soave, Bolla	7.25	4.25
8	Chablis, Charles Krug	5.50	3.25		GERMANY		
11	Chablis, Sebastiani Vineyards	5.50		10	Blue Nun, Sichel	7.75	4.50
14	Chenin Blanc, R. Mondavi	9.25		18	Bernkastel Riesling, The Bishop of Riesling	6.75	
15	Johannisberg Riesling, Sebastiani Vineyards	7.50		23	Langenbach Moselblumchen	6.50	
31	Pinot Chardonnay, Almaden	7.25			NEW YORK STATE		
33	Rhine, Taylor California Cellars	4.25		32	Taylor Chablis	4.25	
	FRANCE				PORTUGAL		
16	Pinot Chardonnay, A. Lichine	12.00		34	Lancer's Vinho Branco	7.25	4.00
21	Vouvray, Chateau Vaudenuits	7.25					
25	Macon Blanc, Nicolas	8.75					
38	Pouilly Fuisse, A. Lichine	19.00	9.75				

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
35	Burgundy, California Cellars	4.25		4	Lambrusco, Castel Ruboun	4.75	3.00
42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
	FRANCE			54	Coronas, Migel Torres	5.25	
24	Chantefleur, Burgundy	6.50					
40	Beaujolais Villages, Louis Jadot	9.50	5.50				

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Pastene Vin Rose	4.25	2.75	39	Lake Country Pink, Taylor	4.25	
	FRANCE				PORTUGAL		
26	Rose d'Anjou, A. Lichine	7.50	4.25	50	Lancer's Vin Rose	7.25	4.00

SHERRY

No.		Bottle
	NEW YORK STATE	
41	Taylor Cream Sherry	4.50
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	9.75

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Sauterne Punch	3.75	1.35
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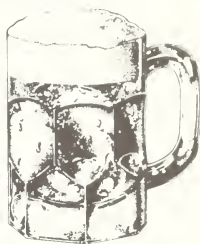
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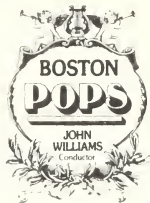


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JOHN WILLIAMS Conductor
HARRY ELLIS DICKSON Associate Conductor
NINETY-FIFTH SEASON 1980

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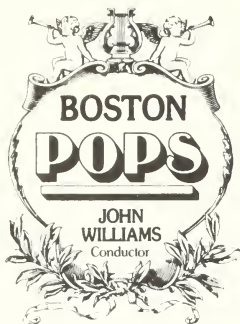
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Concertmaster

Leo L. Beranek Chair

Max Hobart
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fedy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

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Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
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*Michael Vitale
*Darlene Gray
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*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
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Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
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Mischa Nieland
Jerome Patterson
*Robert Ripley
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*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

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Bela Wurtzler
Leslie Martin
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John Barwicki
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Flutes

Paul Fried
Fenwick Smith

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Lois Schaefer

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Wayne Rapiere

English Horn

Laurence Thorstenberg

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Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Craig Nordstrom

Bassoons

Matthew Ruggiero
Roland Small

Contrabassoon

Richard Plaster

Horns

Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

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Peter Chapman

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Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba

Chester Schmitz

Timpani

Arthur Press

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Thomas Gauger
Frank Epstein
Fred Buda

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Jerome Rosen — piano
Fred Buda — drum set
Henry Wiktorowicz — guitar
William Rhein — electric bass

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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Born in New York in 1932, he moved to Los Angeles with his family in 1948, where he studied piano and composition at the University of California, and privately with Mario Castelnuovo-Tedesco. He was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family, and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world.

He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa, shortly before he opened his first full season as Conductor of the Boston Pops on 29 April, 1980.

Cover Photo: Peter SchAAF

Cover Design: Jerry Schuerger

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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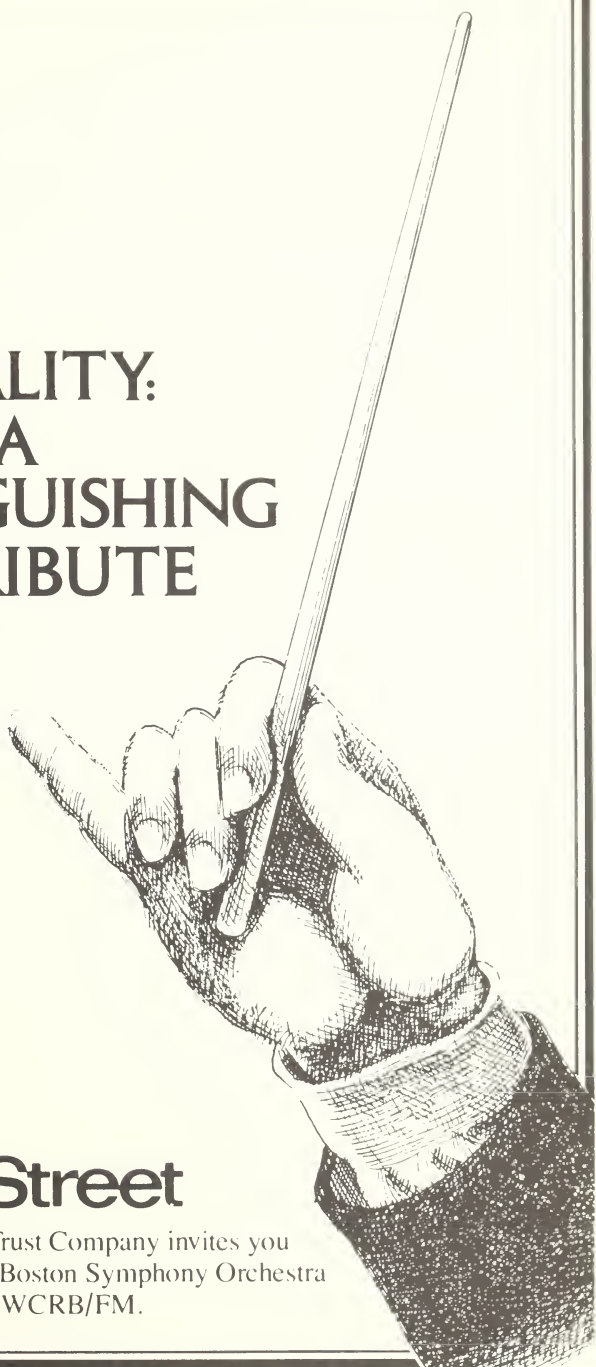
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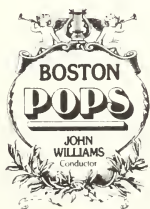
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LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

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COATROOMS are located on both the first and second floors in the corridors on the first violin side, next to the Huntington Avenue stairways.

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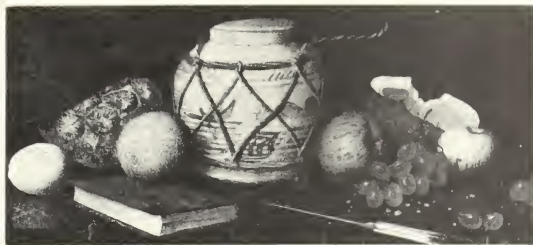
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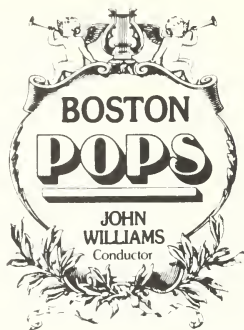
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MEMORIES

by Gus Kahn and E. Van Alstyne

Memories, memories,
 Dreams of love so true,
 O'er the sea of memory
 I'm drifting back to you;
 Childhood days, wildwood days,
 Among the birds and bees—
 You left me alone but still you're my own
 In my beautiful memories.

SCHOOL DAYS

by Gus Edwards and Will Cobb

School days, school days,
 Dear old golden rule days,
 Readin' and writin' and 'rithmetic
 Taught to the tune of a hick'ry stick.
 You were my queen in calico,
 I was your bashful barefoot beau;
 And you wrote on my slate I love you so,
 When we were a couple of kids.

I'M LOOKING OVER A FOUR LEAF CLOVER

by Mort Dixon and Harry Woods

I'm looking over a four leaf clover
 That I overlooked before.
 One leaf is sunshine, the second is rain,
 Third is the roses that grow in the lane.
 No need explaining the one remaining
 Is somebody I adore.
 I'm looking over a four leaf clover
 That I overlooked before.
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ROW, ROW, ROW

by Jimmie Monaco and William Jerome

Row, row, row,
 Way up the river he would
 Row, row, row.
 A hug he'd give her
 Then he'd kiss her now and then,
 She would tell him when,
 He'd fool around and fool around
 And then they'd kiss again.
 And then he'd row, row, row,
 A little further he would row, Oh, oh, oh, oh,
 Then he'd drop both his oars, take a few
 more encores
 And then he'd row, row, row.

I WANT A GIRL

by Harry Von Tilzer and William Dillon

I want a girl just like the girl
 That married dear old dad—
 She was a pearl and the only girl
 That daddy ever had—
 A good old-fashioned girl with heart so true
 One who loves nobody else but you—
 I want a girl just like the girl
 That married dear old dad.

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I'll be loving you
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 With a love that's true
 Always.
 When the things you've planned
 Need a helping hand
 I will understand
 Always, always.

Days may not be fair
 Always,
 That's when I'll be there
 Always—
 Not for just an hour,
 Not for just a day,
 Not for just a year but
 Always.

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A PRETTY GIRL

by Irving Berlin

A pretty girl is like a melody
That haunts you night and day.
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain.
You can't escape, she's in your memory
By morning, night and noon—
She will leave you and then
come back again,
A pretty girl is just like a pretty tune.
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IF YOU KNEW SUZY

by Buddy deSylva and Joseph Meyer

If you knew Suzy like I know Suzy
Oh! oh! oh! what a girl.
There's none so classy as this fair lassie,
Oh! oh! holy Moses what a chassiss.
We went riding, she didn't balk,
Back from Yonkers I'm the one that had to walk!
If you knew Suzy, like I know Suzy
Oh! oh what a girl.
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DEEP IN THE HEART OF TEXAS

by Don Swander and June Hershey

The stars at night are big and bright
Deep in the heart of Texas,
The prairie sky is wide and high
Deep in the heart of Texas.
The sage in bloom is like perfume
Deep in the heart of Texas,
Reminds me of the one I love
Deep in the heart of Texas.
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Words and music by Irving Berlin

God bless America
Land that I love
Stand beside her and guide her
Thru the night with a light from above
From the mountains to the prairies
To the oceans white with foam
God bless America
My home sweet home.
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HOW TO GET POPS TICKETS The 1980 Boston Pops season begins on Tuesday 29 April and runs through the middle of July, with performances on Tuesday through Saturday evenings at 8, and on Sunday evenings at 7:30. Concerts are scheduled on the Esplanade for 4, 5, and 6 July, and there will be no concerts in Symphony Hall on those evenings.

Available tickets go on sale at the Box Office on the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with the exception of the \$4 tickets, which are available *only* at the Box Office. Tickets for the concerts in July will be available beginning 16 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Box Office hours are Monday from 10 a.m. to 6 p.m.; Tuesday through Saturday from 10 a.m. to 8:30 p.m.; and Sundays from 1 to 8 p.m.

OLD TIMERS NIGHT will be on Sunday 22 June. Tickets for this annual event will go on sale on Monday 2 June.

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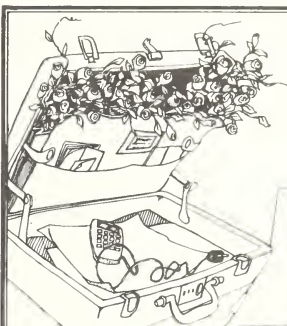
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Tuesday evening 20 May 1980 at 8

JOHN GREEN Conducting

The Merry Wives of Windsor Overture
An American in Paris

Nicolai
Gershwin

INTERMISSION

Slavonic Dance, Op. 46, No. 8 in g minor
Overture Fantasia: Romeo and Juliet

Dvořák
Tchaikovsky

INTERMISSION

Waltzes
Lover—The Most Beautiful Girl in the World—
Falling in Love with Love

Rodgers-Hart-Bennett

Three by Mancini for Piano and Orchestra
Days of Wine and Roses
Charade
Moon River

Mancini-Mercer

JOHN GREEN

Love is Here to Stay
Fantasy on *Raindrops* Keep *Falling on My Head*
Fred Buda, drums

Gershwin-Green
Bacharach-David-Green

Among those present: National Fire Protection Association; Chamberlain School of Retailing; Katherine Gibbs School; Mount Auburn Hospital; Charles River Watershed Association; Women's Propeller Club;

London, Polydor, and RCA Records

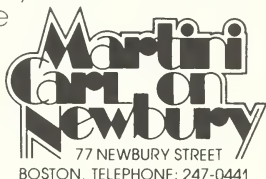
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GUEST ARTIST

John Green

A graduate of Harvard University with a degree in Economics at the age of 19, composer, conductor, pianist, arranger John Green has been a professional musician since 1929. In the Fall of 1979 Green returned to Harvard for a two-week residency as a guest lecturer in the Learning From Performers Series in the Department of Fine Arts.

For half a century his contributions to the literature of both popular and serious music have been noteworthy. Elected in 1973 to the Songwriters' Hall of Fame, his all-time greats include *Coquette*, *Out of Nowhere*, *I Cover The Waterfront*, *I Wanna Be Loved*, *The Song Of Raintree County* and *Body and Soul*.

For ten years, from 1949 to 1958, General Music Director and Executive-in-Charge-of-Music for MGM Studios, Green has been nominated for the Academy Award fourteen times and has won five Oscars. His winners were *Easter Parade*, *An American In Paris*, *West Side Story*, *Oliver!* and *The Merry Wives of Windsor Overture* from his distinguished series of Symphonic Short Subjects, The MGM Concert Hall. (He performs this Overture in this week's concerts with the Boston Pops.) His landmark original score for *Raintree County* was nominated for an Oscar.

Additional Green awards have included the Golden Globe of the Hollywood Foreign Press Association for his score for the Danny Kaye film *The Inspector General*, and the Grammy of the National Academy of Recording Arts and Sciences for the soundtrack album of *West Side Story*. His soundtrack album of *Oliver!* won a Gold Record.

A former conductor and commentator of the Symphonies For Youth, and Founder, Music Director and Conductor of the Promenade Concerts, both of the Los Angeles



Philharmonic Orchestra, Green regularly appears as guest conductor of most of the leading symphony orchestras in the United States and Canada. In May of 1979 he appeared twice as guest conductor of the Boston Pops, and his appearances this July will mark his 29th season as a guest conductor of the Los Angeles Philharmonic at the Hollywood Bowl.

His new one movement symphony, *Mine Eyes Have Seen—Symphonic Parallels and Contradictions for Orchestra*, commissioned by the Denver Symphony Orchestra and jointly funded by the National Endowment for the Arts, had its outstandingly successful World Premiere by that orchestra, Brian Priestman conducting, at the opening of Denver's new Boettcher Concert Hall in March 1978. The symphony will have three performances by the San Diego Symphony Orchestra, conducted by Green, in December, 1980.

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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Wednesday evening 21 May 1980 at 8

Pomp and Circumstance March No. 4 in D Major	Elgar
<i>The Wasps</i> Overture	Vaughan Williams
The Banks of Green Willow	Butterworth
Orb and Sceptre	Walton

INTERMISSION

Concerto in D Major for Violin and Orchestra, Op. 35	Tchaikovsky
Allegro moderato	
Canzonetta: Andante	
Finale: Allegro vivacissimo	
MARYLOU SPEAKER	

INTERMISSION

Colonel Bogey March	Alford
Selections from <i>The Sound of Music</i>	Rodgers-Bennett
The Sound of Music—How Can Love Survive—	
The Lonely Goatherd—My Favorite Things—	
Sixteen Going on Seventeen—So Long, Farewell—	
Do-Re-Mi—Edelweiss—An Ordinary Couple—	
No Way to Stop It—Maria—Climb Every Mountain	
Give It All You Got	Mangione-Byers
South Rampart Street Parade	Bauduc/Haggart-May

Among those present: The Friends of the Deaconess Hospital, Inc.; Stone and Webster Engineering Corporation; Harvard Medical School, Cardiac Angiography 1980; The Ursuline Academy Guild; United Church of Hanover Couples & Merriweds; Haverhill High School; 6th Grade, Hilltop Intermediate School, Nyack, New York; Walpole Arts Council; Grafton Congregational Church; Our Lady of the Rosary Guild, Stoughton; Wednesday Nighters, Winchester Second Congregational Church;

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GUEST ARTIST

Marylou Speaker

Marylou Speaker was a pianist at 5, a violinist at 7, and has been playing in orchestras since she was 10. Following private study in Portland, Oregon, she was a summer student at Tanglewood, Aspen, and Marlboro, and she studied also at the New England Conservatory with Joseph Silverstein. Her earlier orchestral experience includes the Boston Philharmonia, the Boston Opera and Ballet orchestras, the Aspen Chamber Symphony and the Los Angeles Chamber Orchestra, and she has made frequent appearances as soloist with the Boston Pops and as recitalist in New England. Ms. Speaker joined the Boston Symphony Orchestra in 1970 and became principal second violin at the beginning of the 1977-78 season.



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Thursday evening 22 May 1980 at 8

TUFTS UNIVERSITY NIGHT

Pomp and Circumstance March No. 4 in D Major	Elgar
<i>The Wasps</i> Overture	Vaughan Williams
The Banks of Green Willow	Butterworth
Orb and Sceptre	Walton

INTERMISSION

Presenting
RAY CHARLES

The Tufts University Jazz Singers will perform during second intermission.

INTERMISSION

Colonel Bogey March	Alford
Selections from <i>The Sound of Music</i>	Rodgers-Bennett
The Sound of Music—How Can Love Survive—	
The Lonely Goatherd—My Favorite Things—	
Sixteen Going on Seventeen—So Long, Farewell—	
Do-Re-Mi—Edelweiss—An Ordinary Couple—	
No Way to Stop It—Maria—Climb Every Mountain	
Tuftonia's Day	Hayes '16
Dear Alma Mater	Lewis '87
	Maulsby '87
South Rampart Street Parade	Bauduc/Haggart-May
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Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be used.

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Ray Charles

Ray Charles Robinson was born in 1930 in Albany, Georgia, and brought up in Greenville, Florida. He was blinded by glaucoma at the age of 6, and orphaned by the time he was 15, but his upbringing had instilled a fierce sense of independence in him and he set out to make his mark in the world.

His parents had enrolled him at the Saint Augustine School for the Deaf and Blind in Orlando, Florida when he was 10, and by the time he was 15 he had learned to read and write in Braille, type, and play the piano. He was also well versed in music theory, composition, and was writing musical arrangements in Braille. He left the school and supported himself by playing in a succession of bands in Jacksonville. Then in 1947, he moved to Seattle where he entered a talent contest in a place called the Rockin' Chair. He didn't win, but he did get a job offer, which led to a better job offer, and soon the Rockin' Chair hired him back, doubling their original offer. People said he sounded like Nat King Cole.

He was subsequently approached by a Los Angeles record company and recorded "Confession Blues."

Charles joined the Lowell Fulsom blues band for a year on the road, gradually developing a distinctive style of his own, and at the same time developing a following with his mixture of gospel and blues.

On his own he played the Apollo in Harlem, formed a group to accompany singer Ruth Brown, and in Seattle achieved distinction as leader of the Maxim Trio, the first black group to have a sponsored television show in the Pacific Northwest. Soon he began recording for a small label called Swingtime.

Atlantic records bought his contract in 1954, and by this time Charles, a musical perfectionist, had grown weary of the eccentricities of house bands, so he formed his own group of seven musicians. The next year they were ready to record, and from their first recording session came the hit "I Got A Woman."

Charles again changed labels in 1959, switching from Atlanta to ABC Records and he remained with ABC/Dunhill through mid-1973, recording for the Tangerine Record Corporation, his own label, under an agreement with ABC.

Today, when Ray Charles is not on tour with his Ray Charles Revue, he spends much of his time in



his offices at RPM International, the corporation which houses the West Coast office of Crossover Records; and Tangerine and Racer Music, his music publishing companies.

An accomplished musician, Ray Charles composes and arranges, and has taught himself to play and write for every brass and wind instrument in an orchestra, specializing in piano, organ and sax. He records in his RPM studios, where he makes and mixes all of his own recordings.

In 1979, Ray Charles' classic rendition of Hoagy Carmichael's "Georgia on My Mind" was approved as the official song of the state of Georgia, and Charles was invited to sing its first performance as such.

Among his many awards are the 1975 Golden Plate Award presented by the Academy of Achievement for his outstanding contributions, the National Association for Sickle Cell Diseases first "Man of Distinction" Award, and the 1976 "Man of the Year" presented by the Beverly Hills Lodge of B'nai B'rith.

He was inducted into the Songwriters Hall of Fame, and his song "I've Got A Woman" was nominated for the Recording Arts and Sciences Hall of Fame. He has long been Honorary Life Chairman of the Rhythm and Blues Hall of Fame, and was inducted into the Playboy Magazine Hall of Fame in addition to topping that magazine's readers' poll in several categories, most recently in 1976 as Best Jazz Male Vocalist.

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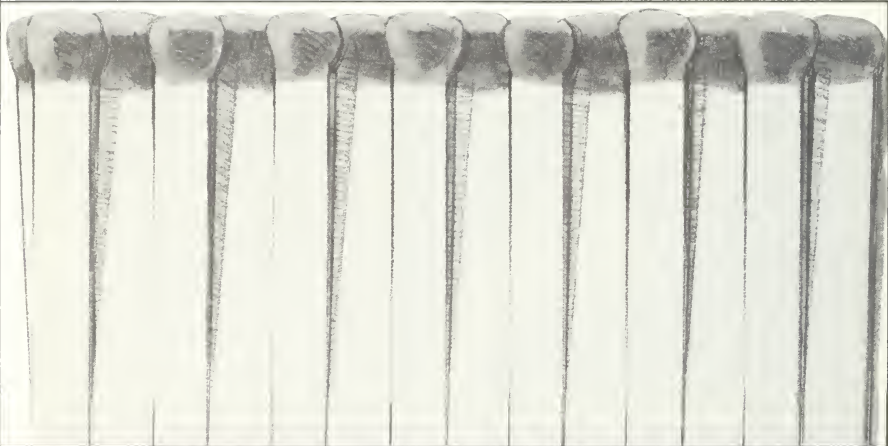
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Friday evening 23 May 1980 at 8

JOHN GREEN Conducting

NORTHROP NIGHT

The Merry Wives of Windsor Overture
An American in Paris

Nicolai
Gershwin

INTERMISSION

Slavonic Dance, Op. 46, No. 8 in g minor

Dvořák

Overture Fantasia: Romeo and Juliet

Tchaikovsky

INTERMISSION

Waltzes

Rodgers-Hart-Bennett

Lover—The Most Beautiful Girl in the World—
Falling in Love with Love

Three by Mancini for Piano and Orchestra

Mancini-Mercer

Days of Wine and Roses

Charade

Moon River

JOHN GREEN

Love is Here to Stay

Gershwin-Green

Fantasy on *Raindrops Keep Falling on My Head*

Bacharach-David-Green

Fred Buda, drums

Among those present: Hopkinton Congregational Church; Couples Club, First Parish Congregational Church, Wakefield, St. Joseph's Guild, Needham; Lexington United Methodist Church; First Church of the Nazarene; Gleason-Walt Home and School Association; Green Mountain College; The First National Bank of Boston.

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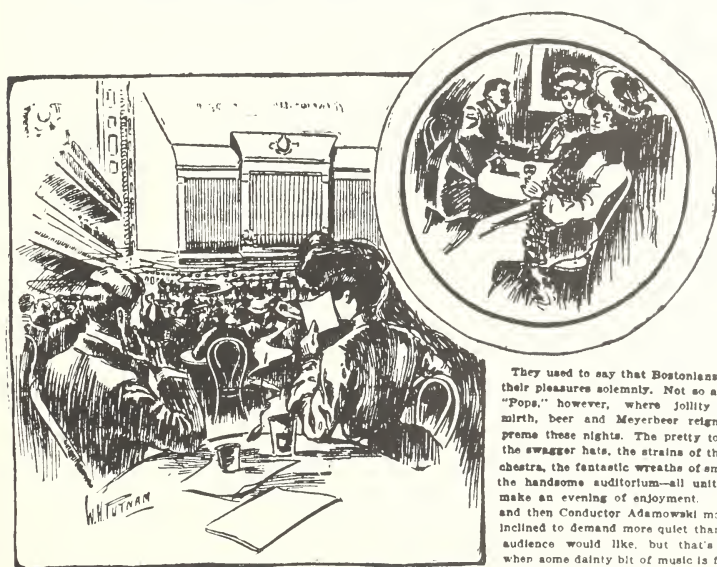
For a biography of John Green please see page 19.

Chester Schmitz

Chester Schmitz, principal tuba of the Boston Symphony Orchestra since 1966, was born in Prairie du Chien, Wisconsin. He attended the School of Music in the University of Iowa and his principal teacher was Professor William Gower. He played with the University of Iowa Symphony Orchestra and the University of Iowa Symphony Band. In 1962 Mr. Schmitz was a winner in the Women's Association of Minneapolis Symphony Orchestra Young Artists Competition for orchestral instruments. Then, in 1963 and 1964, he played in the United States Army Band in Washington, D.C. In his youth, Mr. Schmitz played with the Boston Symphony Youth Concerts.



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Scene at the Symphony Hall "Pops."

From the Boston Traveler, Friday 8 May 1903.

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Saturday evening 24 May 1980 at 8

MASSACHUSETTS ORDER, SONS OF ITALY NIGHT

Coronation March	Tchaikovsky
<i>Poet and Peasant Overture</i>	von Suppé
Una voce poco fa, from <i>The Barber of Seville</i>	Rossini
Caro nome, from <i>Rigoletto</i>	Verdi
LORRAINE IPPOLITO DiGREGORIO, soprano	
Artist's Life Waltzes	Strauss

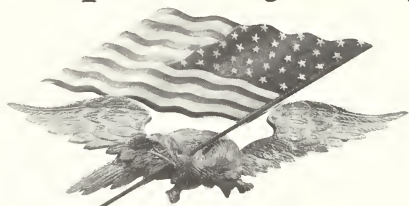
INTERMISSION

Concerto No. 1 in a minor for Violoncello and Orchestra, Op. 33 Allegro moderato Allegretto con moto Tempo primo (played without pause)	Saint-Saëns
CAROL PROCTER	
Hobgoblin, from <i>Symphonic Sketches</i>	Chadwick

INTERMISSION

Under the Double Eagle March	Wagner
Selections from <i>Ain't Misbehavin'</i> I'm Gonna Sit Right Down and Write Myself a Letter— I Can't Give You Anything But Love—Mean To Me— Honeysuckle Rose—I've Got a Feeling I'm Falling— It's a Sin to Tell a Lie—Two Sleepy People— Ain't Misbehavin'	arr. Hayman
Through the Eyes of Love, from <i>Ice Castles</i>	Hamlisch-Byers
Those Were the Days	Raskin-Hayman
Among those present: U.N.H. Cooperative Extension Service of Rye; Ponkapoag Civic Association, Inc.; The Hillsiders of St. Paul Lutheran Church, Arlington, MA; Analog Devices; Milford Couples Club; St. Joseph's Couples Club of Ipswich; Adult Fellowship, First Baptist Church of Norwood; Aid Association for Lutherans; Londonderry Presbyterian Church; Milford Travel Club; Needham Presbyterian Church; Sheraton Boston Hotel; Telephone Pioneers of America	
London, Polydor, and RCA Records	Baldwin Piano

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Lorraine Ippolito DiGregorio

Lorraine Ippolito DiGregorio was born in Boston into a musical family. As a child she studied piano at the New England Conservatory and she also studied violin privately. At the age of 16 she entered the Conservatory of Naples in Italy (San Pietro a Maiella) and graduated as a voice major with highest honors. She made her operatic debut as Lucia in *Lucia di Lammermoor* in Naples and her American operatic debut in Boston as Gilda in *Rigoletto*. She has also given many concerts and oratorio performances. Miss DiGregorio has appeared at the Boston Public Library for the National Endowment for the Arts in concerts of Italian Music from Scarlatti to Menotti, and has made several appearances with the Boston Pops under the direction of Arthur Fiedler.

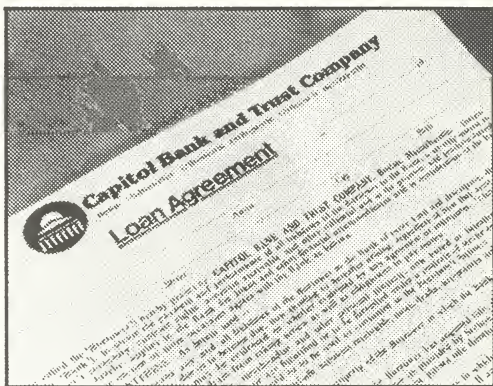


Carol Procter

Cellist Carol Procter joined the Boston Symphony Orchestra in 1965, turning down a Fulbright Scholarship to Rome in order to do so. Before joining the BSO, she was a member of the Springfield Symphony and Cambridge Festival orchestras, and principal cellist of the New England Conservatory Symphony and Chamber orchestras. Born in Oklahoma City, she studied at the Eastman School of Music and the New England Conservatory, where she received her bachelor's and master's degrees. Ms. Procter received a Fromm Fellowship to study at the Berkshire Music Center and was a 1969-70 participant in the BSO's cultural exchange program with the Japan Philharmonic. She is a member of the New England Harp Trio and also plays the viola da gamba with the Curtisville Consortium.



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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Sunday evening 25 May 1980 at 7:30

OLD TIMERS NIGHT

for

the Benefit of the Boston Symphony Orchestra Pension Fund

Coronation March

Tchaikovsky

Artist's Life Waltzes

Strauss

Variations on *Carnival of Venice*

arr. Arban

CHESTER SCHMITZ, tuba

Poet and Peasant Overture

von Suppé

INTERMISSION

Under the Double Eagle March

Wagner

Presenting

THE MILLS BROTHERS

Jones Boy—Yellow Bird—Cab Driver

Paper Doll—Glow Worm

Selections from *Ain't Misbehavin'*

arr. Hayman

I'm Gonna Sit Right Down and Write Myself a Letter—

I Can't Give You Anything But Love—Mean To Me—

Honeysuckle Rose—I've Got a Feeling I'm Falling—

It's a Sin to Tell a Lie—Two Sleepy People—

Ain't Misbehavin'

Presenting

THE MILLS BROTHERS

Opus One—You're Nobody—

Basin Street—Up a Lazy River

Memories Sing Along

arr. Hayman

Memories—School Days—I'm Looking Over a Four-Leaf

Clover—Row, Row, Row—I Want a Girl—Always—A Pretty Girl—

If You Knew Suzy—Deep in the Heart of Texas—God Bless America

Those Were the Days

Raskin-Hayman

Among those present: Kingston Elementary School; St. Elizabeth's Parish,

Milton; Roamer Tours; Littleton Lions Club; Milford-Whitinsville Regional

Hospital; St. Mary's Sodality of Beverly; Colby-Sawyer/Dartmouth College; The

Nimrod Press; Pilgrim Church; St. Michael's College; Show of the Month Club;

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Baldwin Piano

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be used.

For the words to the Memories Sing Along please see page 10.

Where does a psychologist go to unwind from stress?

For one clinical psychologist, Gail Gordon, a Back Bay private practitioner working with adults in depression, psychosomatics and phobias, the answer is ELIZABETH GRADY. "I go for a facial. It's pleasant, relaxing, rejuvenating and a lovely break in a day of concentrating on my clients' anxieties."

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For a biography of Chester Schmitz please see page 31.

The Mills Brothers

This past September The Mills Brothers marked their 55th anniversary in show business, on records, radio and television, stage and screen, in both the United States and around the world.

The Mills Brothers began singing in their home in Piqua, Ohio, their father John, Sr., who was a concert singer, as their first teacher. In 1925 at the ages of 10, 12, 13 and 15 (Donald, Harry, Herbert, and John Jr. respectively) they were first billed as "Four Boys and a Guitar". In 1936, the vacancy left by the death of John, Jr., was filled by John, Sr., who was with the group until he died at the age of 85 in 1968. The present group is made up of Harry, the group spokesman; Herbert, the senior member; and Don, the "baby" of the family.

The Mills Brothers' vocal blending has survived the changes in taste in popular music. For them there is no generation gap, and despite audience demand for the songs that they made famous, new material is continually being added to their repertoire. Their biggest hit *Paper Doll*, which sold over six million Decca, Dot, and Paramount records has been sung in 25 countries, together with other songs that they have introduced such as *Glow Worm*, *Lazy River*, *You Always Hurt The One You Love*, *You're Nobody Till Somebody Loves You*, *Yellow Bird*, *Opus One*, and *Singing on the Corner*.

The Mills Brothers' universal appeal is attested to by requests for return engagements both here and abroad. When time permits, they accept invitations such as one to Tivoli Gardens in Copenhagen, Denmark,

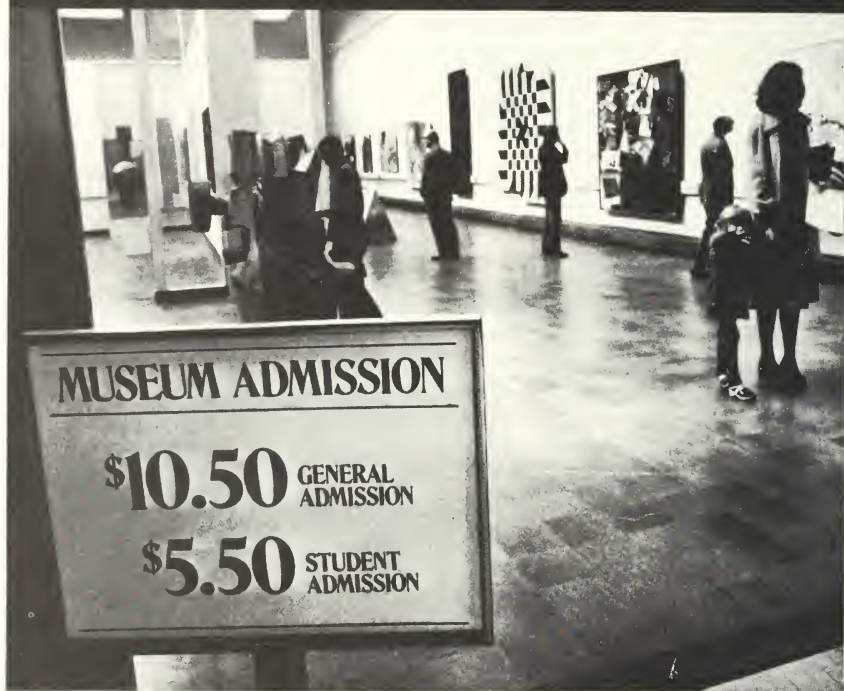


and they travel to England, Europe, and the Far East as well.

In the United States, they are in constant demand by leading night spots—The Riviera, MGM Grand, and The Sands in Las Vegas; Harrah's and the Nugget in Reno; and in San Francisco, Dallas, New Orleans, Lake Tahoe, and in Toronto and Montreal. They also appear in many popular theatres-in-the-round throughout the country, and their yearly schedule includes many guest appearances on top television shows and specials.

The Mills Brothers are happy doing what they do. They've pleased themselves, and more important they've pleased millions of others.

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Symphony tickets, \$30. Ballet, \$24. Opera, \$40. Museum Admissions, \$10.50. If the arts were forced to charge fees that really covered operating or production costs...if the arts went "pay as you go," not many people would go.

And life would be immeasurably duller.

Things aren't that way, thankfully. Audiences for the visual and performing arts are expanding. Many museums are free to the public. Ticket prices, while up, are within reason.

But the arts face an enormous cost problem. They are "labor

intensive"; many individuals are involved, and in these fields the effects of inflation are particularly severe.

The difference between operating costs and ticket receipts is an "income gap" made up by gifts—from individuals, government, foundations, and business. Those who can afford to do so, support the arts so that all can benefit.

If you support the arts financially, we urge you to continue to do so as generously as possible. But there are other ways to help. Urge your local, state, and national

legislatures to lend assistance to the arts. If you have spare time, volunteer to help in fund raising activities.

Encourage attendance and support among your friends and neighbors. Sponsor local performances and exhibitions. Be a patron, every way you can.

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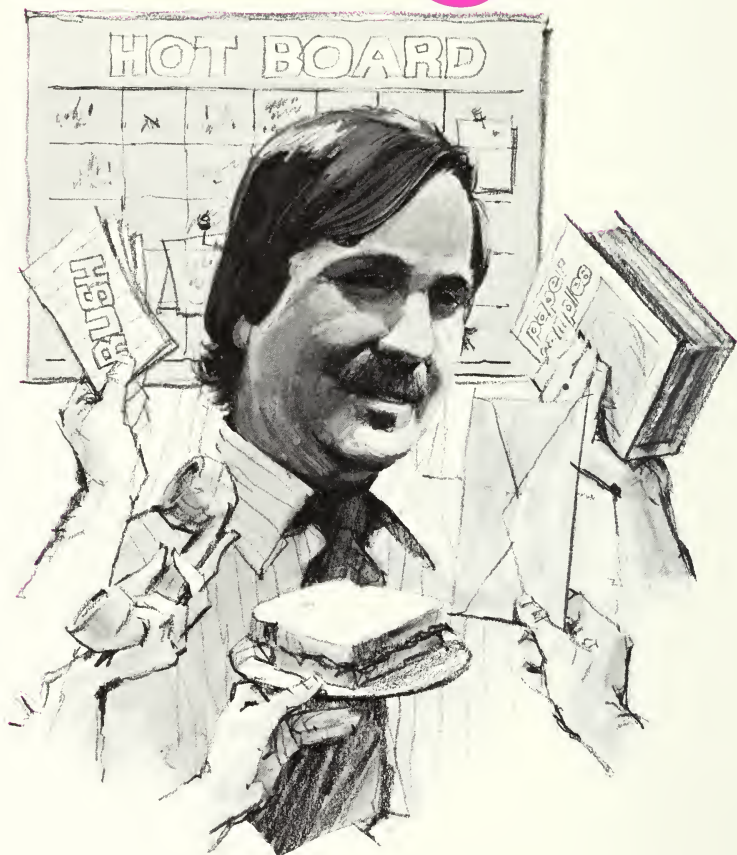
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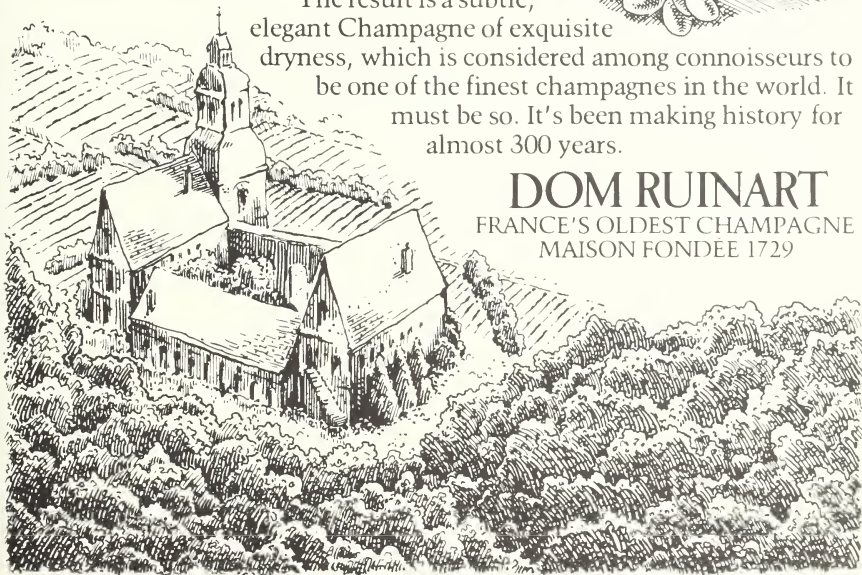
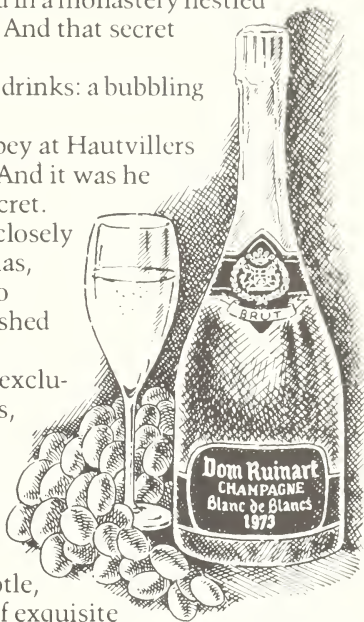
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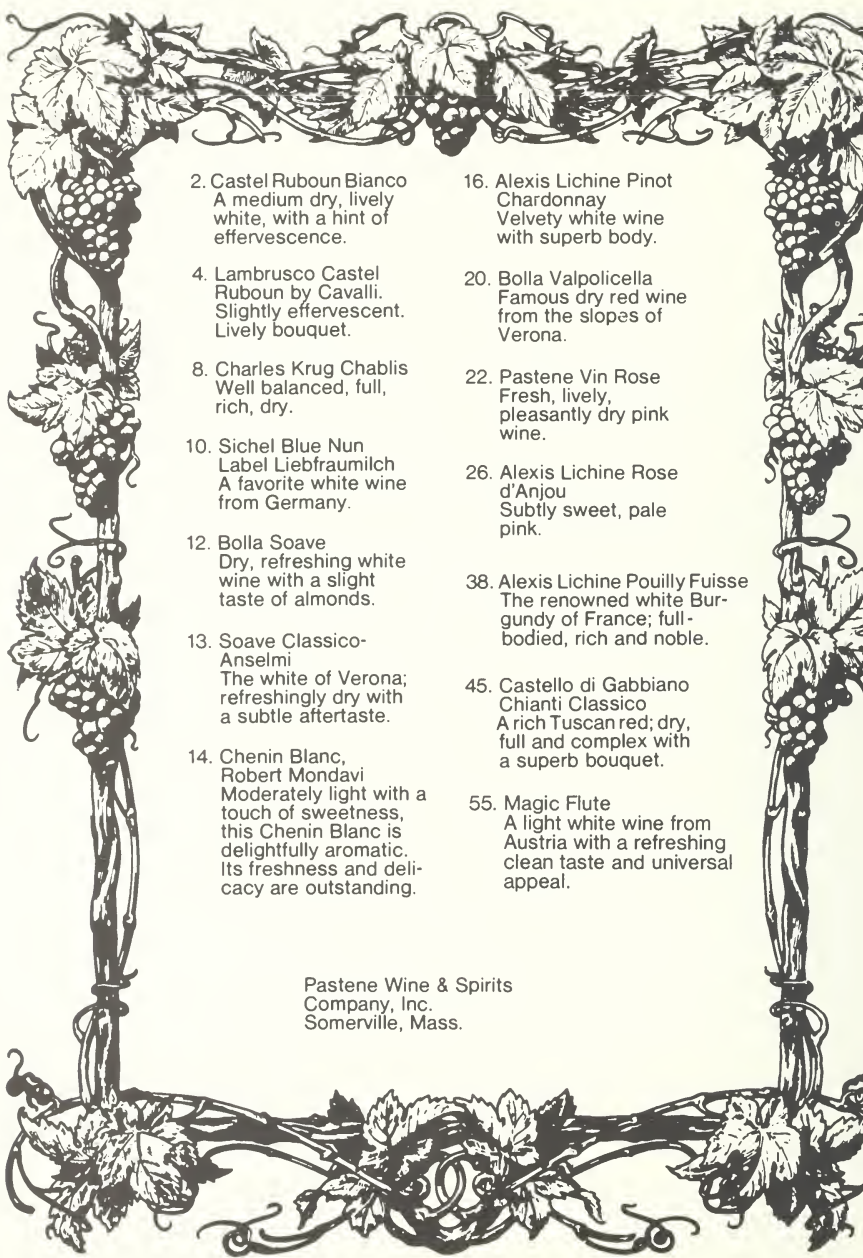
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Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.25

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	CALIFORNIA				ITALY		
3	Le Domaine Cold Duck, Almaden		7.00	6	Gancia Asti Spumante	12.50	
9	Paul Masson Brut.	10.00			NEW YORK STATE		
51	Blanc De Blancs, Almaden	12.25		5	Great Western Extra Dry	10.00	5.50
	FRANCE			7	Great Western Sparkling Burgundy	10.00	5.50
28	Le Duc Brut, Blanc de Blanc	12.00					
30	Taittinger, Brut La Francaise	30.00	16.00				

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No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
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55	Magic Flute, Morandell	6.50		2	Bianco, Castel Ruboun	4.75	
	CALIFORNIA			12	Soave, Bolla	7.25	4.25
8	Chablis, Charles Krug	5.50	3.25		GERMANY		
11	Chablis, Sebastiani Vineyards	5.50		10	Blue Nun, Sichel	7.75	4.50
14	Chenin Blanc, R. Mondavi	9.25		18	Bernkastel Riesling, The Bishop of Riesling	6.75	
15	Johannisberg Riesling, Sebastiani Vineyards	7.50		23	Langenbach Moselblumchen	6.50	
31	Pinot Chardonnay, Almaden	7.25			NEW YORK STATE		
33	Rhine, Taylor California Cellars	4.25		32	Taylor Chablis	4.25	
	FRANCE				PORTUGAL		
16	Pinot Chardonnay, A. Lichine	12.00		34	Lancer's Vinho Branco	7.25	4.00
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No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
35	Burgundy, California Cellars	4.25		4	Lambrusco, Castel Ruboun	4.75	3.00
42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
	FRANCE			54	Coronas, Migel Torres	5.25	
24	Chantefleur, Burgundy	6.50					
40	Beaujolais Villages, Louis Jadot	9.50	5.50				

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No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Pastene Vin Rose	4.25	2.75	39	Lake Country Pink, Taylor	4.25	
	FRANCE				PORTUGAL		
26	Rose d'Anjou, A. Lichine	7.50	4.25	50	Lancer's Vin Rose	7.25	4.00

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11	Taylor Cream Sherry	4.50
	SPAIN	
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Sauterne Punch	3.75	1.35
Claret Lemonade	3.75	1.35

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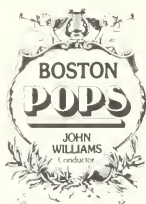


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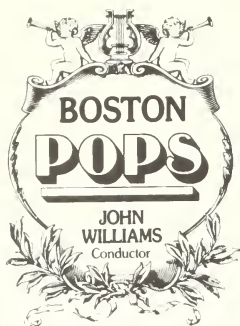
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Cecylia Arzewski
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Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
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Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
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*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
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*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

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Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Vincent Mauricci
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Joseph Pietropaolo
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*Marc Jeanneret
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Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
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*Joel Moerschel
*Jonathan Miller
*Martha Babcock

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Joseph Hearne
Bela Wurtzler
Leslie Martin
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John Barwicki
*Robert Olson
*Lawrence Wolfe

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Paul Fried
Fenwick Smith

Piccolo

Lois Schaefer

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Laurence Thorstenberg

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Pasquale Cardillo
Peter Hadcock

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Craig Nordstrom

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Roland Small

Contrabassoon

Richard Plaster

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Charles Yancich
Daniel Katzen
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Richard Mackey
Ralph Pottle

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Andre Come
James Tinsley
Peter Chapman

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Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba

Chester Schmitz

Timpani

Arthur Press

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Thomas Gauger
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Fred Buda

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Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowitz—guitar
William Rhein—electric bass

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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Born in New York in 1932, he moved to Los Angeles with his family in 1948, where he studied piano and composition at the University of California, and privately with Mario Castelnuovo-Tedesco. He was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family, and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world.

He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa, shortly before he opened his first full season as Conductor of the Boston Pops on 29 April, 1980.

Cover Photo: Peter Schaff

Cover Design: Jerry Schuerger

Set Design: Clint Heitman

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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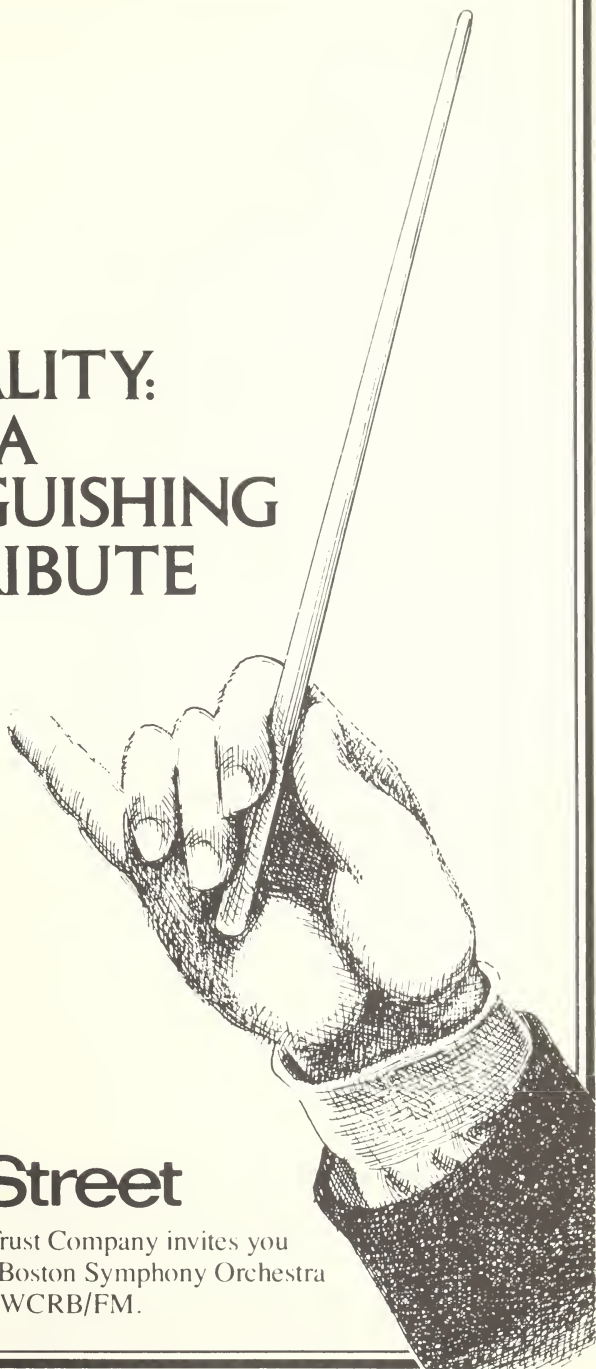
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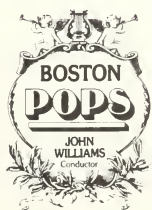
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LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

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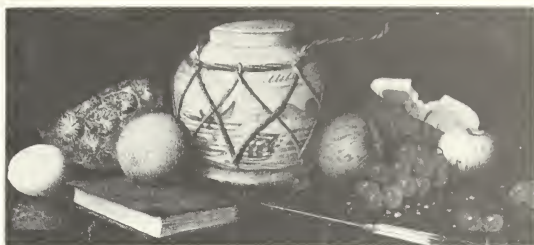
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An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archive.

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston “as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music.” In 1885, Higginson’s wish was realized when Adolf Neuendorff conducted the first of the “Music Hall Promenade Concerts.” From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night’s activity. The concerts, which were eventually given in the spring and christened “popular” and later “Pops,” became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On 7 May 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck’s tenure as music director. He had played violin or viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler’s appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

With Mr. Fiedler’s death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams was appointed Conductor. Other distinguished guest conductors who have appeared frequently in recent years include Erich Kunzel, John Covelli, and Mitch Miller.

In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

HOW TO GET POPS TICKETS The 1980 Boston Pops season begins on Tuesday 29 April and runs through the middle of July, with performances on Tuesday through Saturday evenings at 8, and on Sunday evenings at 7:30. Concerts are scheduled on the Esplanade for 4, 5, and 6 July, and there will be no concerts in Symphony Hall on those evenings.

Available tickets go on sale at the Box Office on the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with the exception of the \$4 tickets, which are available *only* at the Box Office. Tickets for the concerts in July will be available beginning 16 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

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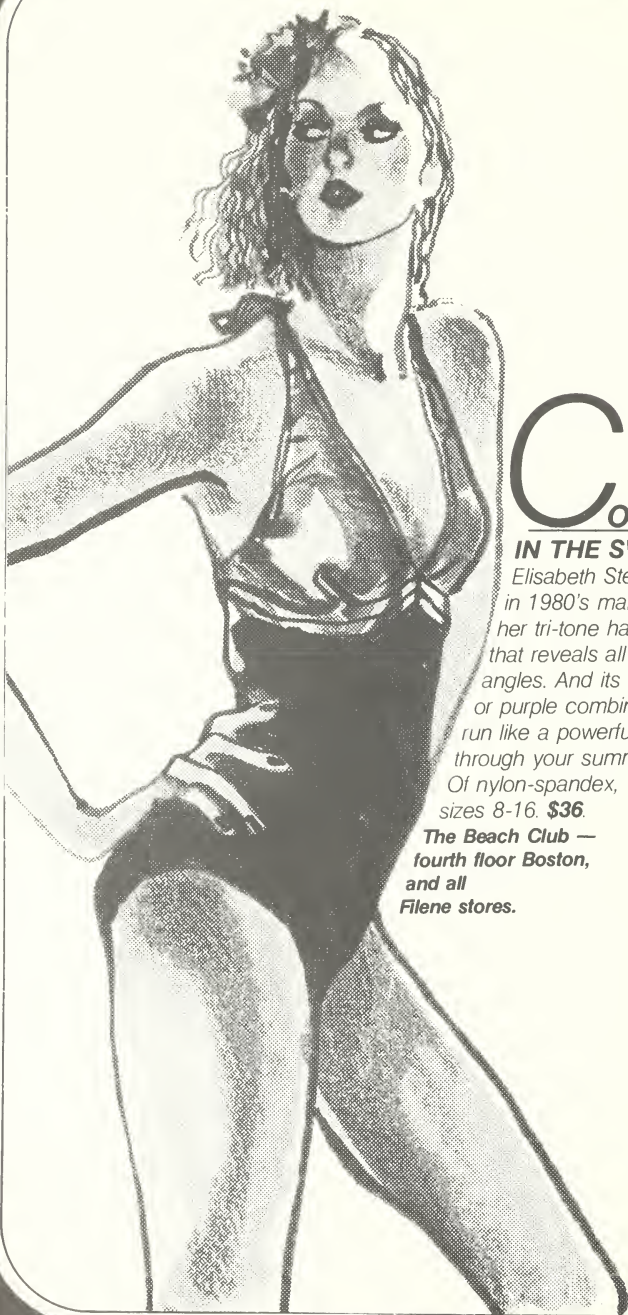
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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Tuesday evening, 27 May 1980 at 8

The Bronze Horse Overture

Auber

Air on the G String

Bach-Wilhelmj

Galop, from Suite No. 2 for Small Orchestra

Stravinsky

The Irish Suite

Anderson

Irish Washerwoman

Minstrel Boy

Last Rose of Summer

Rakes of Mallow

INTERMISSION

Concerto in D Major for Violin and Orchestra, Op. 35

Tchaikovsky

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

MARYLOU SPEAKER

INTERMISSION

Saturday Morning Fever

arr. May

What a Fool Believes

McDonald/Loggins-Byers

Medley of Burt Bacharach Tunes

arr. Knight

I Say a Little Prayer — Alfie —

What the World Needs Now is Love —

Wives and Lovers (Hey, Little Girl) —

The Look of Love — Promises, Promises

Among those present: The Hundred Club; Arthur D. Little Employee Leisure Fund; Holy Cross Club of Worcester; Society for Experimental Stress Analysis; Joseph Warren Lodge, F. & A.M.; United Church of Medfield Couples Club; Lexington Lions Club; American Institute of Banking; Immaculate Conception Ladies Sodality, Winchester-Woburn; College Club of Greater Lawrence; Sacred Heart Church, Immaculate Conception Parish, Salem; Macedo Travel Agency; St. Stephens Religious Education; First Congregational Church of Bedford; The United Presbyterian Church, Lawrence; Flash Technology Company; Wareham Business & Professional Women's Club

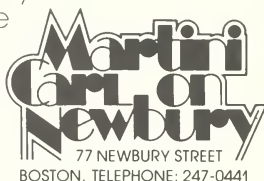
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Marylou Speaker

Marylou Speaker was a pianist at 5, a violinist at 7, and has been playing in orchestras since she was 10. Following private study in Portland, Oregon, she was a summer student at Tanglewood, Aspen, and Marlboro, and she studied also at the New England Conservatory with Joseph Silverstein. Her earlier orchestral experience includes the Boston Philharmonia, the Boston Opera and Ballet orchestras, the Aspen Chamber Symphony and the Los Angeles Chamber Orchestra, and she has made frequent appearances as soloist with the Boston Pops and as recitalist in New England. Ms. Speaker joined the Boston Symphony Orchestra in 1970 and became principal second violin at the beginning of the 1977-78 season.



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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Wednesday evening, 28 May 1980 at 8

The Bronze Horse Overture
Air on the G String
Galop, from Suite No. 2 for Small Orchestra
The Irish Suite
Irish Washerwoman
Minstrel Boy
Last Rose of Summer
Rakes of Mallow

Auber
Bach-Wilhelmj
Stravinsky
Anderson

INTERMISSION
Presenting
TOOTS THIELEMANS

You Stepped Out of a Dream
Latin Quarter
Cinderella Liberty
Bluesette
The Mooch (guitar solo)
C-Jam Blues
Theme from Midnight Cowboy

Brown-Engelen
Thielemans-Engelen
Williams
Thielemans
Ellington
Ellington
Barry-Engelen

INTERMISSION

Saturday Morning Fever
What a Fool Believes
Hello, Dolly
Medley of Burt Bacharach Tunes

arr. May
McDonald/Loggins-Byers
Herman-Hayman
arr. Knight

I Say a Little Prayer—Alfie—
What the World Needs Now is Love—
Wives and Lovers (Hey, Little Girl)—
The Look of Love—Promises, Promises

Among those present: Alumni, Newton-Wellesley Hospital School of Nursing;
The Eire Society of Boston; Emanuel College Alumnae Association; St. Thomas
Women's Club; Camp, Dressler, and McKee; St. Lawrence University Alumni
Club; Melrose-Wakefield Area Branch of the American Association of University
Women; Sutton Music Department; Seashore Trolley Museum; Catholic Alumni
Club of Boston; South Area Jewish Community Center-Senior Adults;
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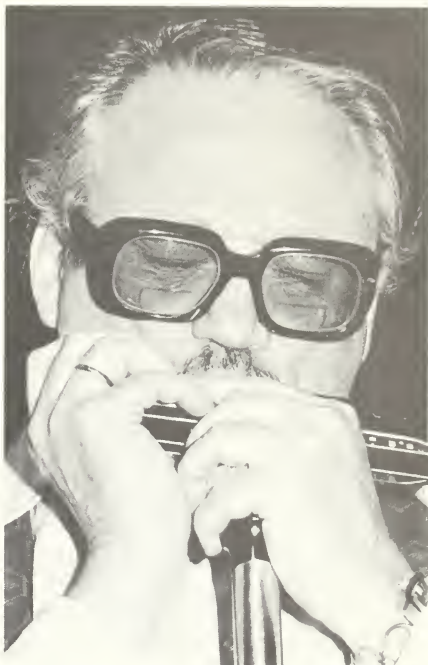
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The Classical Music Station

Toots Thielemans

Toots Thielemans was born in Brussels, Belgium in 1922. He began playing the accordion when he was 3, took up the harmonica as a hobby and says he won his first guitar on a bet. He got "hooked" on jazz during World War II, and lists his early influences as Django Reinhardt and Charlie Parker.

Thielemans is a guitarist, a harmonica player, and a whistler with a unique jazz style. He got his first big break when he joined Benny Goodman in concert at the London Palladium, and later did a concert tour of Europe with him. Then after he emigrated to the United States in 1952 he became a member of the Charlie Parker All-Stars in Philadelphia, and the George Shearing Quintet.

In 1962 he composed "Bluesette" a jazz waltz which has since been recorded in over 100 versions. He has been a whistler on commercials, his best known being "Old Spice," and has been harmonica soloist for numerous film scores including those for *Midnight Cowboy*, *The Getaway*, *Sugarland Express* and *Cinderella Liberty*, as well as for the renowned children's television show *Sesame Street*. In addition, he has been a soloist for Quincy Jones' recordings, films, and concerts, and has done recordings and concerts with both Paul Simon and Peggy Lee.

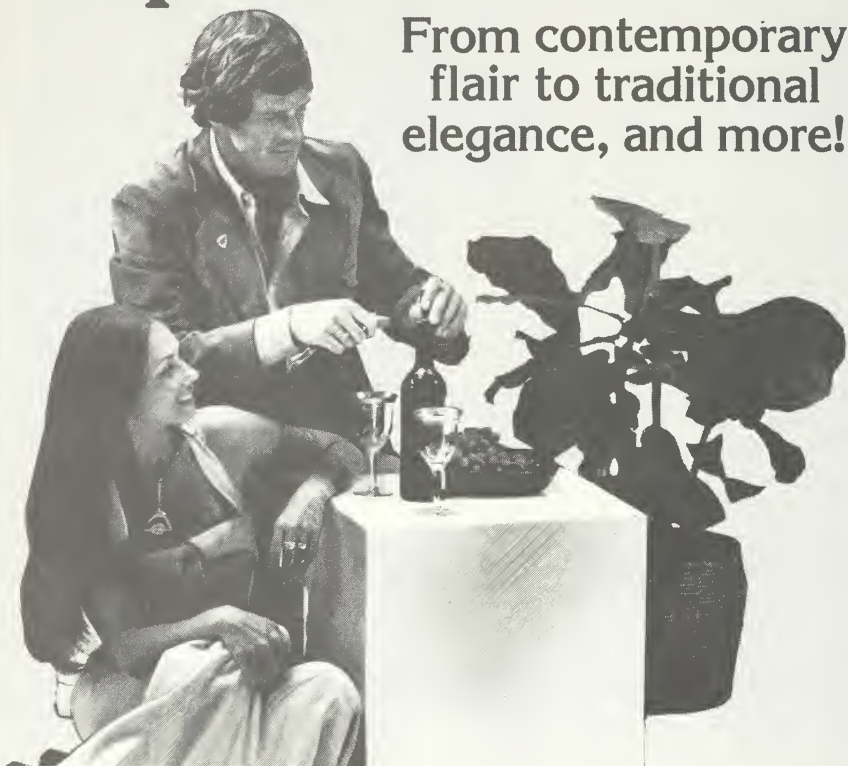


Thielemans performed at the Jazz Festival in Monterey in 1972, was a guest lecturer and soloist in 1973 at the Eastman School of Music in Rochester, New York, and appeared in 1975 in Montreux with Oscar Peterson. He has also been acclaimed throughout Europe on annual jazz club and television show tours.

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Thursday evening, 29 May 1980 at 8

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MASSACHUSETTS AUDUBON SOCIETY NIGHT

Under the Double Eagle March

Wagner

Pines of Rome, Symphonic Poem

Respighi

The Pines of the Villa Borghese

Pines Near a Catacomb

The Pines of the Janiculum

The Pines of the Appian Way

(played without pause)

INTERMISSION

Rhapsody in Blue for Piano and Orchestra

Gershwin

RONALD KMIÉĆ

Bolero

Ravel

INTERMISSION

Finale, from *The Empire Strikes Back*

Williams

You are the Sunshine of My Life

Wonder-Hayman

South Rampart Street Parade

Bauduc/Haggart-May

Among those present: Portsmouth High School, Spaulding Junior and Senior High School Bands; Timberland Regional Junior High School Bands, The Delta Kappa Gamma Society, International, Alpha Upsilon State

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Bruce Hangen

Music Director and Conductor of the Portland (Maine) Symphony, Bruce Hangen was born in Pottstown, Pennsylvania, and raised in Great Falls, Montana. His musical abilities were recognized at an early age, and his formal study of the piano and violoncello began when he was 6. At age 13, Mr. Hangen became interested in orchestral score study and conducting, and he conducted his first performance with his junior high school orchestra. He also formed and conducted his own twenty-five piece dance band which he maintained until his graduation from high school. During his high school years, Mr. Hangen was given the title of Student Conductor for all of his school's orchestras, bands, and choruses. At that time he also attracted the attention of Irwin Hoffman who was then Associate Conductor of the Chicago Symphony, and with whom Hangen began his first conducting studies.

Bruce Hangen graduated from the Eastman School of Music of the University of Rochester, where as a student with a conducting major, he studied with Laszlo Halasz, founding conductor of the New York City Opera, Willis Page, and Walter Hendl, Director of the Eastman School of Music. During the summer months, Mr. Hangen served as Assistant Conductor of the Colorado Philharmonic, a national repertoire orchestra for highly talented conservatory students, for five years. After receiving his baccalaureate degree, Bruce Hangen remained at the Eastman School another two years pursuing a post-graduate degree in musicology. At that time he also organized and conducted a baroque chamber orchestra which performed regularly in the University of Rochester's Memorial Art Gallery, and "Zeitgeist in Musik," a contemporary chamber ensemble devoted to the performance of the avant-garde repertoire. During his final season at the Eastman School, he was appointed to the faculty as Conductor-in-Residence, and also served as Assistant Conductor of the Syracuse Symphony Orchestra under Frederik Prausnitz as well as Conducting Assistant to Michael Tilson Thomas with the Buffalo Philharmonic Orchestra.

A conducting fellow at the Berkshire Music Center for two years, Mr. Hangen received the conducting prize in 1972 and while there, studied with



Leonard Bernstein, Seiji Ozawa, Stanislaw Skrowaczewski, Gunther Schuller, Michael Tilson Thomas and Bruno Maderna. He was also chosen to conduct the Berkshire Music Center Orchestra for Eugene Ormandy at the time of Ormandy's first visit to the fellowship orchestra.

A former Associate Conductor of the Denver Symphony Orchestra, Mr. Hangen conducted numerous concerts each season on that orchestra's major subscription series, and he also established tremendous rapport with the Pops, Family, and Youth audiences there. In addition to conducting many summer parks concerts, he conducted statewide tours, and was the chief conductor and organizer of the symphony's continuing college-in-residency program.

Mr. Hangen is also responsible for the initiation of youth-oriented activities such as an annual high school concerto contest, rehearsal visits and lectures for students, as well as videotaped youth concert previews aired throughout the school system. His interest in young people has led to frequent guest appearances as conductor for youth orchestras and college ensembles throughout the state.

In Portland, Mr. Hangen's performances have been met with the same enthusiasm by audiences and critics alike, and he has stirred a widespread interest in jazz through his pops program, and initiated a successful new chamber orchestra series.

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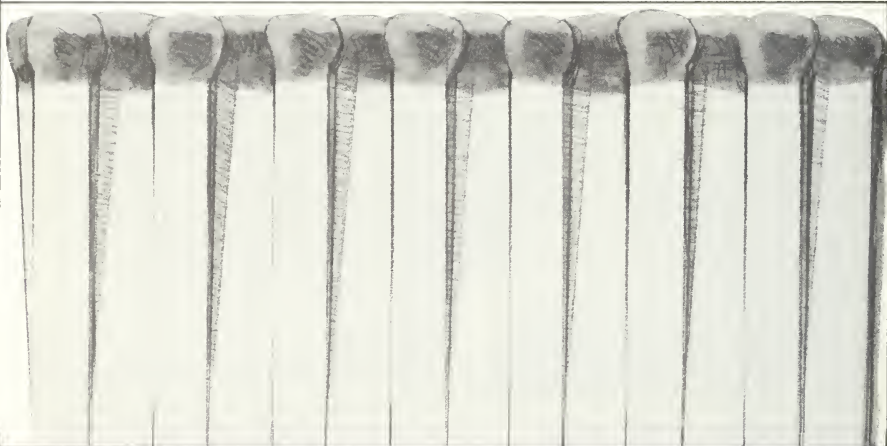
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BOSTON POPS 1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Friday evening, 30 May 1980 at 8

<i>Ruslan and Ludmilla Overture</i>	Glinka
Prelude and Fugue (The "Spitfire")	Walton
Gern hab' ich die Frau'n geküsst, from <i>Paganini</i>	Lehar
Wolgalied from <i>Der Zarewitsch</i>	
Grüss mir mein Wien, from <i>Countess Maritza</i>	Kalman

PAUL SPERRY

Delores Waltz	Waldteufel
---------------	------------

INTERMISSION

Potpourri for Viola and Orchestra	Hummel
-----------------------------------	--------

PATRICIA McCARTY

From <i>The Empire Strikes Back</i>	Williams
The Asteroid Field	
Yoda's Theme	
The Imperial March	

INTERMISSION

Fair Harvard	
Richard Rodgers Waltzes	arr. Anderson
Lover—Falling in Love with Love—	
Oh, What a Beautiful Morning—	
It's a Grand Night for Singing	

What a Fool Believes	McDonald/Loggins-Byers
South Rampart Street Parade	Bauduc/Haggart-May

Among those present: Harvard Business School Reunion Classes; Connecticut College Club of Boston; Mount Holyoke College; GTE Sylvania, Danvers; Lesley College Alumni Association; Mail Advertising Service Association; Hingham Newcomers Club; Grace Chapel; Altoona Symphony League; Slatersville Congregational Church; Rockport Teachers Association; Wesley Church Couples Club, Lynn; Christ Church Methodist, Wellesley; United States General Accounting Office; Rotary Club of Topsfield; Bolton Couples Club

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For a biography of Patricia McCarty please see page 39.

Paul Sperry

A native of Chicago, Paul Sperry studied at Harvard University and the Sorbonne in Paris, working extensively with universally-regarded masters of the art of song interpretation, including Jennie Tourel, Paul Ulanowsky and Pierre Bernac. Bernac recently celebrated his 80th birthday with a gala recital by specially invited artists, one of them Paul Sperry. Sperry himself is widely-known for his master classes, given at many of the nation's most prestigious institutions: UCLA, Harvard University, Aspen Music Festival, Butler University, Sarah Lawrence College, Hunter College, Cleveland Institute of Music, Dartmouth College.

Paul Sperry's appearances with orchestra have taken him all over the hemisphere—to Los Angeles with the Philharmonic, to Amsterdam with the Concertgebouw, to the Twin Cities with the St. Paul Chamber Orchestra, and to Boston with the Boston Symphony. He made his New York Philharmonic debut singing the premiere of Leonard Bernstein's *Dybbuk Suite*, conducted by the composer. His operatic repertoire extends from 17th-century rarities like Monteverdi's *Il Ritorno d'Ulisse* and *L'Incoronazione di Poppea* to contemporary masterpieces like Benjamin Britten's *The Burning Fiery Furnace*. He created the central role in Peter Maxwell Davies' *The Martyrdom of St. Magnus* for its American premiere at the Aspen Festival.

Paul Sperry's versatility is well-known. His repertoire includes hundreds of songs, cycles, oratorios and chamber works in nearly a dozen languages and a host of musical idioms. Many leading composers of our day have written especially for him. Sperry



scored great acclaim at the London premiere of Hans Werner Henze's *Voices* and in subsequent performances throughout Europe and the United States. Other scores composed for him include Bruno Maderna's *Boswell's Venetian Journal* and music by William Bolcom, Victor Babin, Raoul Pleskow and Marvin David Levy. He created the vocal part in *Animus IV*, a work by Pulitzer Prize-winning Jacob Druckman written for the opening of Paris' Georges Pompidou Arts Center at Beaubourg, and continues to perform it widely.

Paul Sperry has made numerous recordings of music by Poulenc, Chabrier, Liszt, Schubert, Bolcom and Henze for Nonesuch, Orion and Golden Crest.

He is married to the distinguished sculptor and designer, Ann Sperry.

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Saturday evening, 31 May 1980 at 8

BRUCE HANGEN Conducting

THE GUILD OF THE INFANT SAVIOUR NIGHT

Under the Double Eagle March

Wagner

Pines of Rome, Symphonic Poem

Respighi

The Pines of the Villa Borghese

Pines Near a Catacomb

The Pines of the Janiculum

The Pines of the Appian Way

(played without pause)

INTERMISSION

Waltz, from *Sleeping Beauty*

Tchaikovsky

Concerto No. 14 in E flat Major for Piano and Orchestra, K.449

Mozart

Allegro vivace

Andantino

Allegro ma non troppo

BORIS BERMAN

Bolero

Ravel

INTERMISSION

Finale, from *The Empire Strikes Back*

Williams

You are the Sunshine of My Life

Wonder-Hayman

South Rampart Street Parade

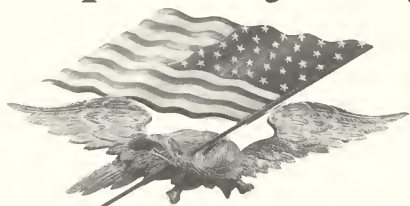
Bauduc/Haggart-May

Among those present: The Gillette Company; Avon Music Boosters Association;
United Church in Canton; Sacopee Valley High School; Grace Lutheran Church,
Needham; Wyoming Masonic Lodge, Melrose

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For a biography of Bruce Hangen please see page 27.

Boris Berman

Boris Berman was a student of Lev Oborin at the Moscow Tchaikovsky Conservatory from which he graduated with degrees in both piano and harpsichord. He performed extensively in the Soviet Union in recitals and as guest soloist with ensembles such as the Moscow Philharmonic and Chamber Orchestra of Moscow. He was affiliated with the prestigious Moscow Madrigal Ensemble as harpsichord soloist and made several harpsichord and piano recordings for the state-owned Melodiya Records. His interest in modern music was already well in evidence and he is credited with the first performances in Russia of many works by Shoenberg, Berio, Stockhausen, Cage, and Ligetti and world premieres of works by contemporary Russian composers.

In Israel he has appeared in the Israel Philharmonic Musica Viva Series, with the Israel Chamber Orchestra as soloist in the local premiere of Luciano Berio's *Points on*

the Curve to Find, as conductor and soloist in an all-Bach program, and he appears regularly with the other major orchestras as well as in the Israel Festival.

In recent years he has been travelling back and forth to Europe for solo and chamber music appearances and his recording with Aurele Nicolet of flute and piano sonatas will be issued shortly by Tudor Recordings.

Mr. Berman managed to leave Russia with his own collection of scores, and his reputation as a leading exponent of the Soviet avant garde has prompted invitations from such contemporary music festivals as the Musiktage for Kammermusik in Witten and the Venice Biennale.

Boris Berman was appointed to the Faculty of the Tel Aviv University Rubin Academy of Music in 1973. He is spending his sabbatical year in the United States, based at Brandeis University as an artist-in-residence.

Ronald Kmiec

Ronald Kmiec holds a Bachelor of Music degree from the New England Conservatory of Music, and was awarded that school's coveted Artist's Diploma. He has studied at the Juilliard School of Music, and his teachers have included Theodore Lettvin, Russell Sherman, Martin Canin, Howard Goding, and Miklos Schwalb. He presently teaches piano privately at his studio in Carlisle, Massachusetts.

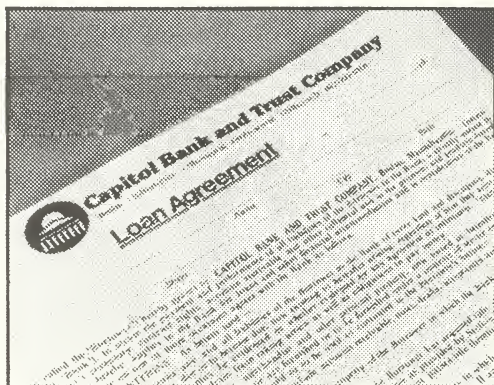
A specialist in music of the Romantic era Mr. Kmiec has given over 250 performances throughout the United States, Canada, Germany, and in Russia where he was a competitor in the 1970 Tchaikovsky International Piano Competition. He performed on

radio and television, and while in the service, was selected by the Department of the Army to become the first pianist ever to represent the Third United States Army and its Special Services Division in performances throughout the Southeast.

During the 1982-83 season Mr. Kmiec plans to perform the cycle of complete solo piano works by Brahms in major cities in this country and abroad, in celebration of the 150th anniversary of the composer's birth. He will be the first American pianist besides the late Julius Katchen to present the cycle.

This evening's performance marks Mr. Kmiec's debut with the Boston Pops Orchestra.

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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Sunday evening, 1 June 1980 at 7:30

HARRY ELLIS DICKSON Conducting

Our Director March	Bigelow
Academic Festival Overture	Brahms
Canon for String Orchestra	Pachelbel
Espana Rhapsody	Chabrier

INTERMISSION

Concerto No. 2 in g minor for Piano and Orchestra, Op. 22	Saint-Saëns
Andante sostenuto	
Allegretto scherzando	
Presto	
ROY KOGAN	

INTERMISSION

Selections from <i>West Side Story</i>	Bernstein-Mason
I Feel Pretty—Maria—	
Something's Coming—Tonight—	
One Hand, One Heart—Cool—America	
Bugler's Holiday	Anderson
March, from 1941	Williams

Among those present: Bit Ten University Alumni Clubs; Arthur D. Little Co.; Temple Israel, Swampscott; The Children's Hospital Medical Center; Christian Science Annual Meeting; Temple Shir Tikva, Wayland; Blessed Sacrament, CYO Walpole; Andover/North Andover Newcomers Club; Young Israel of Sharon

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GUEST ARTISTS

Roy Kogan

Roy Kogan, a member of Harvard's Class of 1980, began studying the piano at the age of 6. Shortly afterwards, he was accepted as an honorary scholarship student at the Juilliard School Pre-College Division, and he began studies with Nadia Reisenberg, his current teacher. He made his first orchestral appearance in 1973 with the Little Orchestra Society in Avery Fisher Hall, New York. In 1977, he was awarded first prize in the New Jersey Symphony Orchestra's Young Artist Auditions, and he appeared twice as soloist with that orchestra. The following year, he was chosen through competition to perform with the Harvard-Radcliffe Orchestra and he also performed in three consecutive seasons with Harvard's Bach Society Orchestra, appearing with them on a tour of the East coast.

In the summer of 1978, Kogan received a scholarship to study music in Fontainebleau,



France with Nadia Boulanger and Gaby Casadesus. He will continue his music studies in Europe next year as the recipient of Harvard's John Knowles Paine Fellowship.

Patricia McCarty

Pops principal and BSO assistant principal violist Patricia McCarty earned B.M. and M.M. degrees from the University of Michigan, where she was a student of Francis Bundra. A prizewinner in numerous competitions, most notably the 1972 Geneva Concours, she has appeared as soloist with the Houston Symphony, l'Orchestre de la Suisse Romande, the Civic Orchestra of Chicago, the Ithaca College Orchestra in Lincoln Center, and many community orchestras in the U.S. Her recital appearances include the 1975 International Viola Congress, NET's Young Musical Artists Series, and campus guest residencies. A student at Tanglewood in 1975, she has also participated in the Marlboro and Interlochen festivals and performed before President Carter at the White House while on tour with Music from Marlboro. Before joining the



Boston Symphony this season, Ms. McCarty was a member of the Lenox Quartet. She has held faculty positions at the University of Michigan, the National Music Camp, and Ithaca College.

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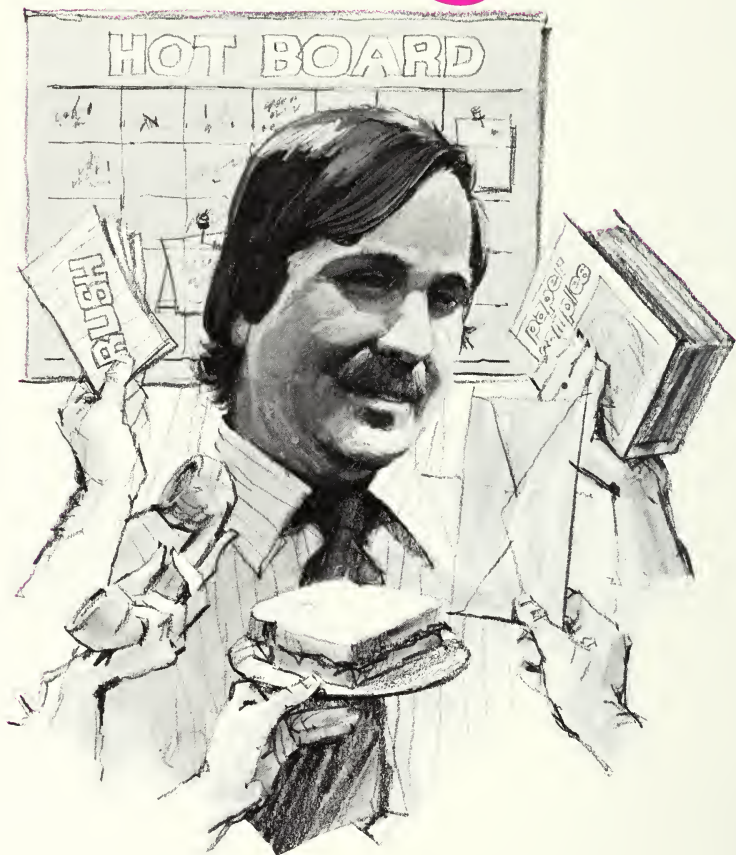
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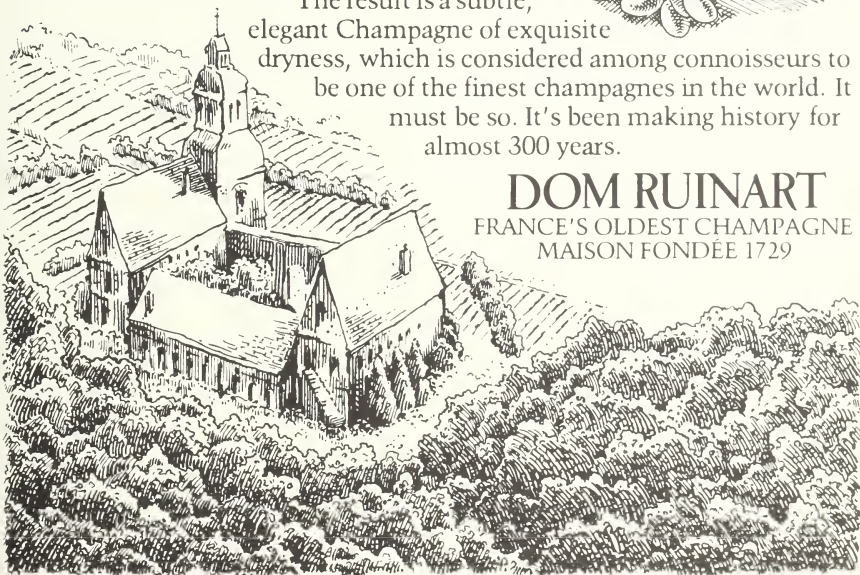
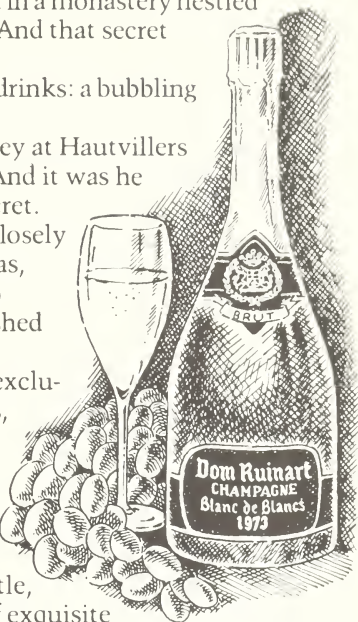
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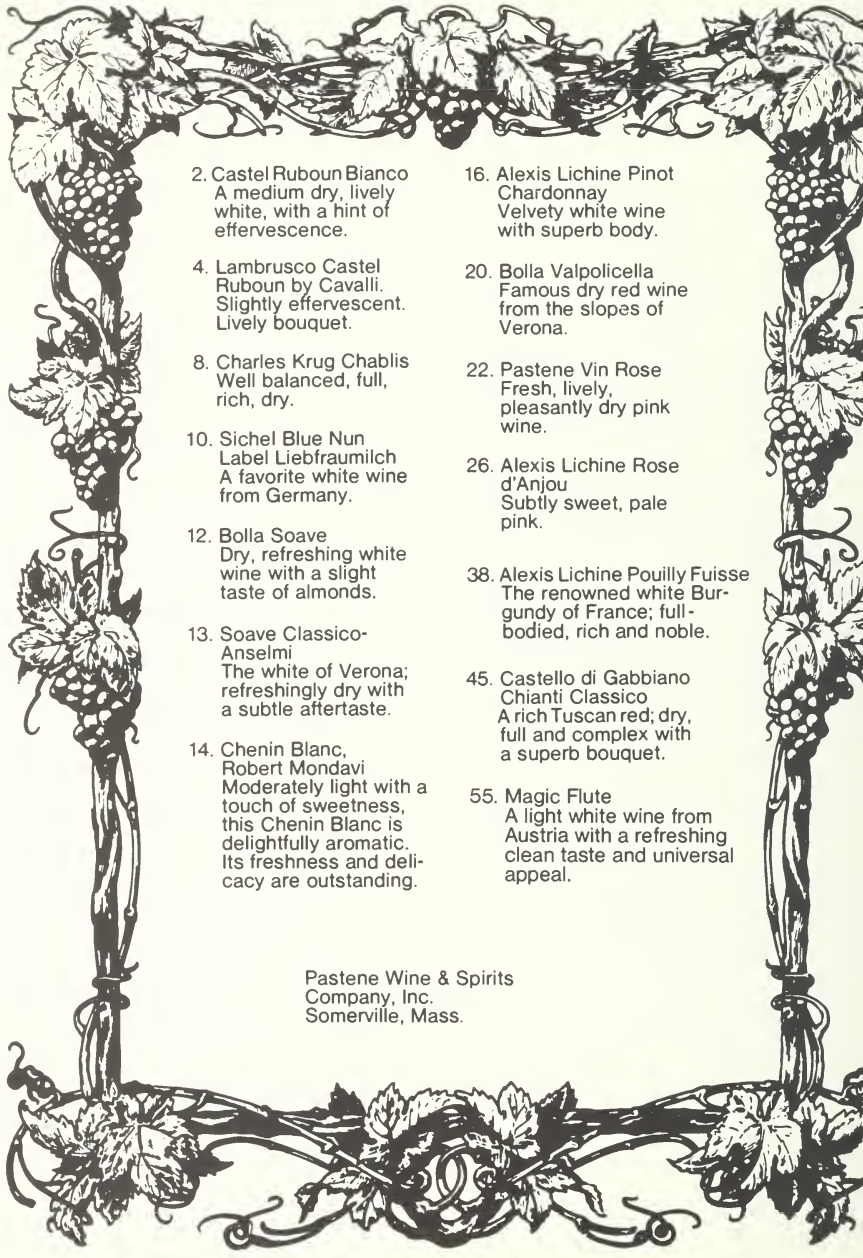
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Iced Coffee	.60	Iced Tea	.50

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51	Blanc De Blancs, Almaden	12.25		5	Great Western Extra Dry	10.00	5.50
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55	Magic Flute, Morandell	6.50		2	Bianco, Castel Ruboun	4.75	
	CALIFORNIA			12	Soave, Bolla	7.25	4.25
8	Chablis, Charles Krug	5.50	3.25		GERMANY		
11	Chablis, Sebastiani Vineyards	5.50		10	Blue Nun, Sichel	7.75	4.50
14	Chenin Blanc, R. Mondavi	9.25		18	Bernkastel Riesling, The Bishop of Riesling	6.75	
15	Johannisberg Riesling, Sebastiani Vineyards	7.50		23	Langenbach Moselblumchen	6.50	
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33	Rhine, Taylor California Cellars	4.25		32	Taylor Chablis	4.25	
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16	Pinot Chardonnay, A. Lichine	12.00		34	Lancer's Vinho Branco	7.25	4.00
21	Vouvray, Chateau Vaudenuits	7.25					
25	Macon Blanc, Nicolas	8.75					
38	Pouilly Fuisse, A. Lichine	19.00	9.75				

RED WINE

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35	Burgundy, California Cellars	4.25		4	Lambrusco, Castel Ruboun	4.75	3.00
42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
	FRANCE			54	Coronas, Migel Torres	5.25	
24	Chantefleur, Burgundy	6.50					
40	Beaujolais Villages, Louis Jadot	9.50	5.50				

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	FRANCE				PORTUGAL		
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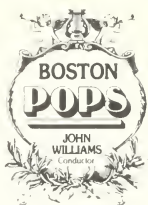


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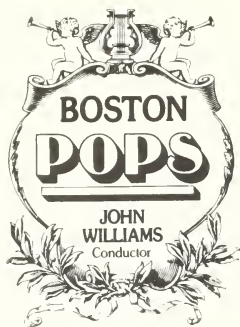
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*Participating in a system of rotated seating within each string section.



John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Born in New York in 1932, he moved to Los Angeles with his family in 1948, where he studied piano and composition at the University of California, and privately with Mario Castelnuovo-Tedesco. He was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family, and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world.

He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/ Pops Marathon fundraiser with BSO Music Director Seiji Ozawa, shortly before he opened his first full season as Conductor of the Boston Pops on 29 April, 1980.

Cover Photo: Peter Schaaf

Cover Design: Jerry Schuerger

Set Design: Clint Heitman

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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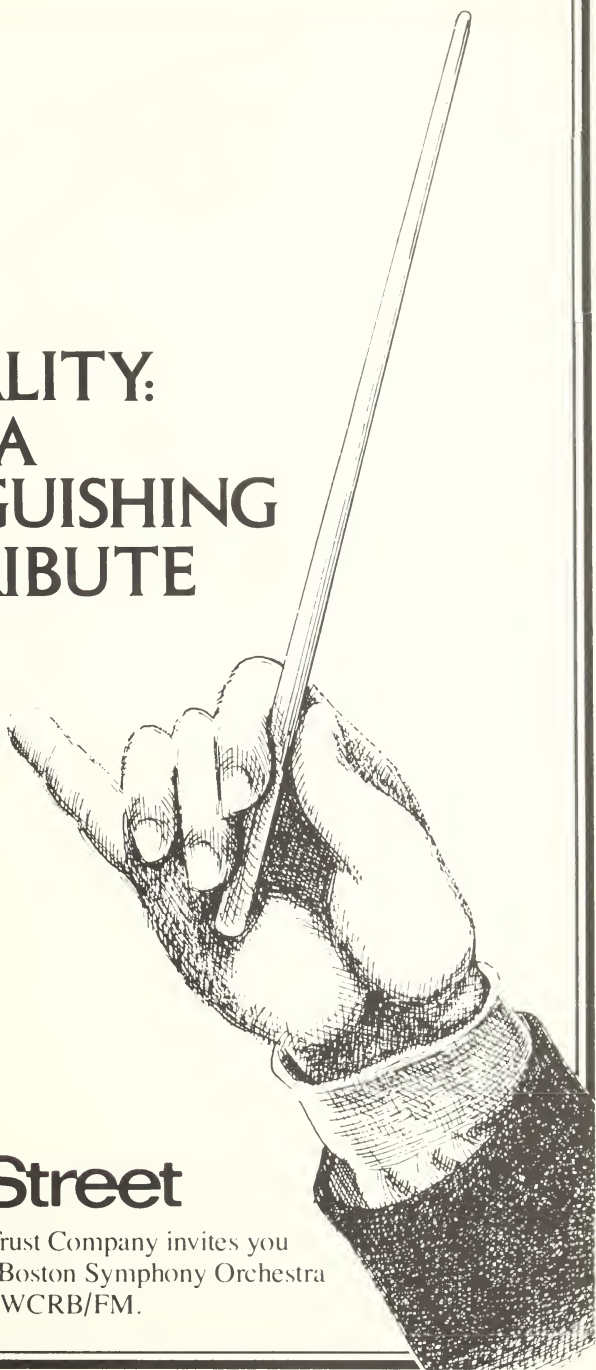
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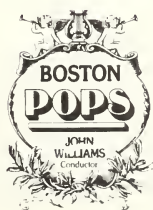
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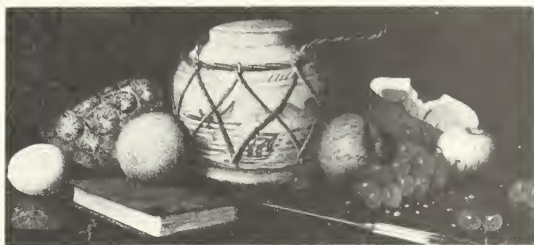
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An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston “as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music.” In 1885, Higginson’s wish was realized when Adolf Neuendorff conducted the first of the “Music Hall Promenade Concerts.” From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night’s activity. The concerts, which were eventually given in the spring and christened “popular” and later “Pops,” became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On 7 May 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck’s tenure as music director. He had played violin or viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler’s appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

With Mr. Fiedler’s death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams was appointed Conductor. Other distinguished guest conductors who have appeared frequently in recent years include Erich Kunzel, John Covelli, and Mitch Miller.

In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

HOW TO GET POPS TICKETS The 1980 Boston Pops season begins on Tuesday 29 April and runs through the middle of July, with performances on Tuesday through Saturday evenings at 8, and on Sunday evenings at 7:30. Concerts are scheduled on the Esplanade for 4, 5, and 6 July, and there will be no concerts in Symphony Hall on those evenings.

Available tickets go on sale at the Box Office on the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with the exception of the \$4 tickets, which are available *only* at the Box Office. Tickets for the concerts in July will be available beginning 16 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Box Office hours are Monday from 10 a.m. to 6 p.m.; Tuesday through Saturday from 10 a.m. to 8:30 p.m.; and Sundays from 1 to 8 p.m.

OLD TIMERS NIGHT will be on Sunday 22 June. Tickets for this annual event will go on sale on Monday 2 June.

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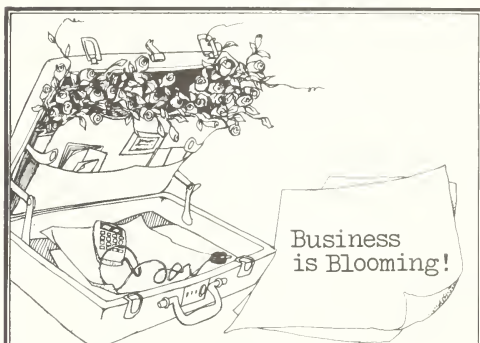
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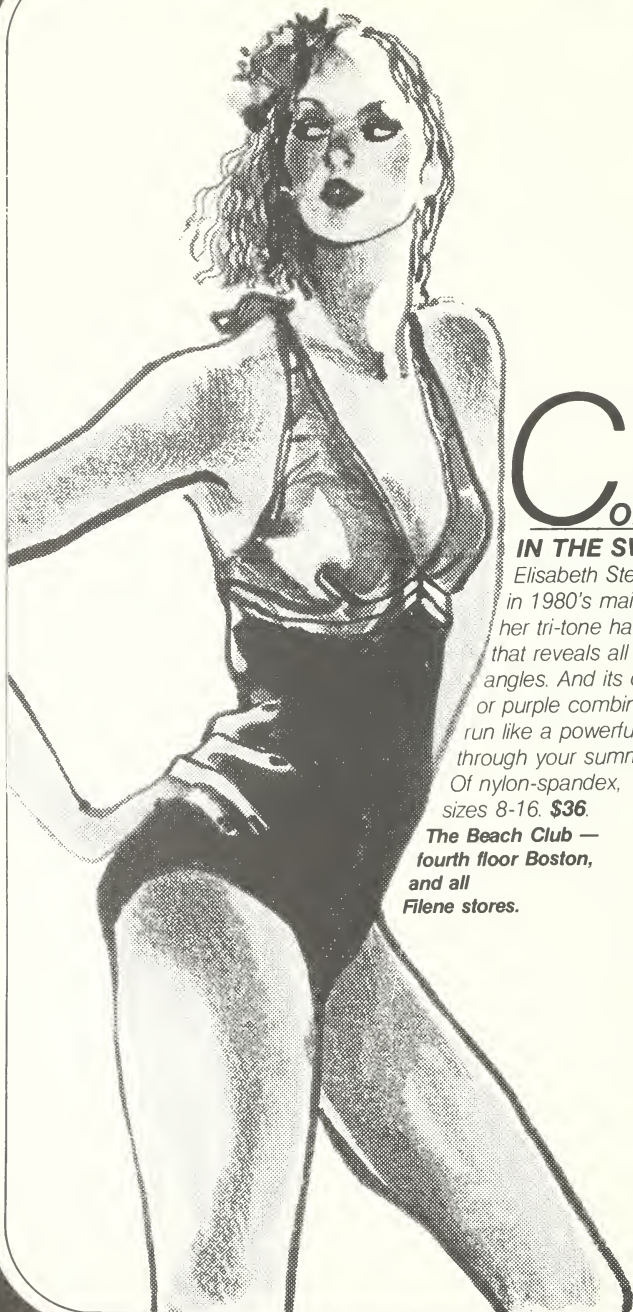
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Academic Festival Overture	Brahms
Pavane	Fauré
Espana Rhapsody	Chabrier

INTERMISSION

Concerto No. 2 in g minor for Piano and Orchestra, Op. 22	Saint-Saëns
Andante sostenuto	
Allegretto scherzando	
Presto	

ROY KOGAN

INTERMISSION

Imperial March, from <i>The Empire Strikes Back</i>	Williams
Selections from <i>West Side Story</i>	Bernstein-Mason
I Feel Pretty — Maria —	
Something's Coming — Tonight —	
One Hand, One Heart — Cool — America	

Wintergreen for President from <i>Of Thee I Sing</i>	Gershwin-Paul
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Harvard! Harvard! Harvard!

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To the age that is waiting before.
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That has long kept their memory warm,
First flower of their wilderness! star of their night!
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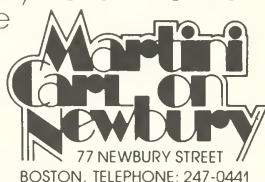
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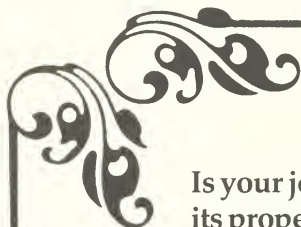
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Roy Kogan

Roy Kogan, a member of Harvard's Class of 1980, began studying the piano at the age of 6. Shortly afterwards, he was accepted as an honorary scholarship student at the Juilliard School Pre-College Division, and he began studies with Nadia Reisenberg, his current teacher. He made his first orchestral appearance in 1973 with the Little Orchestra Society in Avery Fisher Hall, New York. In 1977, he was awarded first prize in the New Jersey Symphony Orchestra's Young Artist Auditions, and he appeared twice as soloist with that orchestra. The following year, he was chosen through competition to perform with the Harvard-Radcliffe Orchestra and he also performed in three consecutive seasons with Harvard's Bach Society Orchestra, appearing with them on a tour of the East coast.

In the summer of 1978, Kogan received a scholarship to study music in Fontainebleau,



France with the late Nadia Boulanger and Gaby Casadesus. He will continue his music studies in Europe next year as the recipient of Harvard's John Knowles Paine Fellowship.

Robert Blacklow

As an undergraduate at Harvard, Robert Blacklow majored in social relations, graduating *summa cum laude* in 1955. While attending the college he lived in Lowell House, where he served as house treasurer. He also played in Schneider's Band and the Harvard University Band, and was elected student conductor his senior year.

After graduating from Harvard Medical School in 1959, Dr. Blacklow served in a number of positions including Associate Professor of Medicine and Associate Dean for Academic Affairs at the Harvard Medical School and Assistant Professor of Medicine at the Peter Bent Brigham Hospital in Boston. He is currently Dean and Professor of Medicine at Rush Medical College, and Vice-President for Medical Affairs at Rush-Presbyterian-St. Luke's Medical Center in Chicago.

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Prelude to Act III of <i>Lohengrin</i>	Wagner
<i>Raymond</i> Overture	Thomas
Symphony No. 8 in F Major, Op. 93: II Allegretto Scherzando	Beethoven
Suite from <i>Carmen</i>	Bizet
Prelude —	
Aragonaise	
The Dragoons of Alcala	
Les Toreadors	

INTERMISSION

Concerto No. 1 in g minor for Piano and Orchestra, Op. 25	Mendelssohn
Molto Allegro con fuoco	
Andante	
Presto	
(played without pause)	

MYRON ROMANUL

INTERMISSION

Selections from <i>Gigi</i>	Loewe-Bennett
The Night They Invented Champagne— <i>Gigi</i> —	
Waltz at Maxim's—	
I'm Glad I'm Not Young Anymore—	
The Parisians—Say a Prayer for Me Tonight—	
Thank Heaven for Little Girls	

Through the Eyes of Love, from <i>Ice Castles</i>	Hamlisch-Byers
Tiger Rag	LaRocca-Mason

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GUEST ARTIST

Myron Romanul

Myron Romanul, born in Baltimore, Maryland in 1954, and presently residing in Brookline, Massachusetts, made his debut as soloist with members of the Boston Symphony Orchestra at the age of eleven after becoming the youngest competitor to win the Harry Dubbs Memorial Award. A frequent guest artist with Arthur Fiedler, he has appeared as soloist with the Boston Pops at Symphony Hall, Carnegie Hall and Tanglewood. He has also been soloist with the symphony orchestras of Indianapolis, Denver, Omaha, Dallas, Baltimore, Atlanta, Miami, Birmingham, Wheeling, Roanoke, Utica, Charleston, Winnepeg, Portland, Rochester, the National Symphony at the Kennedy Center and the National Symphony of Ecuador. Active as a chamber musician he formed the Romanul Chamber Players together with his three brothers and has appeared with them in many concert series as well as on radio and television. As former pianist of the New England Conservatory



Ragtime Ensemble, he performed at the White House, and at major music festivals in the United States and Europe, and is featured on Angel's Grammy Award winning record, "Scott Joplin: the Red Back Book," and on Golden Crest's album, "The Road from Rags to Jazz."

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Cowboys Overture	Williams
Hobgoblin, from <i>Symphonic Sketches</i>	Chadwick
Adagio for Strings	Barber
Belle of the Ball	Anderson

INTERMISSION

Orb and Sceptre	Walton
Concertino for Clarinet and Orchestra, Op. 26	Weber

RAY JACKENDOFF

Suite from <i>Victory at Sea</i>	Rodgers-Bennett
Victory at Sea	
Beneath the Southern Cross	
Guadalcanal March	

INTERMISSION

Selections from <i>A Little Night Music</i>	Sondheim-Tunick
Night Waltz—Send in the Clowns	
Give It All You Got	Mangione-Byers
South Rampart Street Parade	Bauduc/Haggart-May
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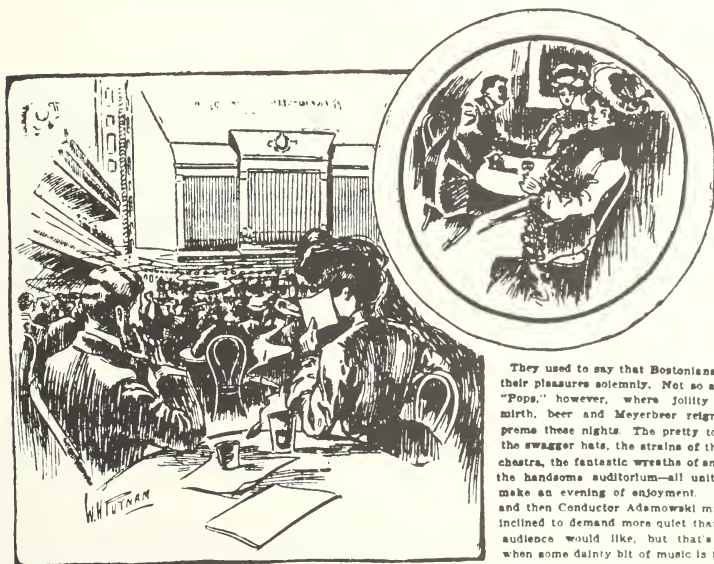
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Ray Jackendoff

Ray Jackendoff received his Ph.D. in linguistics from MIT in 1969, under Noam Chomsky and Morris Halle. Currently Professor of Linguistics at Brandeis, he has written extensively on linguistic theory and is co-authoring a book on musical cognition with composer Fred Lerdahl, to be published by MIT Press.

Mr. Jackendoff studied clarinet with Joseph Gigliotti in his native Philadelphia. While a graduate student, he performed the Nielsen concerto with the MIT Symphony on its 1968 spring tour and in 1971 performed the Mozart concerto at the Inaugural Concert for Jerome Wiesner. He has appeared in chamber music with Robert Koff, Luise Vosgerchian, Roman Totenberg, and Susan Larson, and as a member of the Brandeis Contemporary Chamber Players and the New Philadelphia Wind Quintet. Since 1966 he has played with two of his MIT contemporaries in a wind trio called "No Dogs Allowed." He is presently principal clarinetist of the Boston Civic Symphony, and he appears regularly in duo-recital with his wife Elise, a pianist on the faculty of the Longy School of Music.

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1980

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JOHN WILLIAMS CONDUCTOR

Friday evening, 6 June 1980 at 8

JOHN COVELLI Conducting

Carnival Overture

Dvořák

Adagio from *Spartacus*

Khachaturian

Bacchanale from *Samson and Delilah*

Saint-Saëns

INTERMISSION

Concerto in a minor for Piano and Orchestra, Op. 16

Grieg

Allegro molto moderato

Adagio—

Allegro moderato molto e marcato

MARTHA ANNE VERBIT

INTERMISSION

JEANETTE MILLER, alumna of Simmons College, will perform during the second intermission.

Selections from *Man of La Mancha*

Leigh-Hayman

I, Don Quixote—Dulcinea—Aldonza—

Golden Helmet of Mambrino—

I'm Only Thinking of Him—

Knight of the Woeful Countenance—

To Each His Dulcinea—The Impossible Dream

Through the Eyes of Love, from *Ice Castles*

Hamlich-Byers

St. Louis Blues March

Handy-Miller-Hayman

Among those present: Alumnae Association of Simmons College; Skidmore College Club of Boston; Neighborhood Club of Quincy; Genrad Association; Wheelock College Alumni Reunion; Boston University School of Law; Oakley Country Club; Jaffrey-Rindge Middle School; Thomas B. Pollard PTA; New England Power Service Company; Friends of Abington Library; The Greater Beverly College Club; Plymouth Church in Framingham

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John Covelli

With a conducting style combining both musical sensitivity and vitality, John Covelli is one of the most versatile young musical talents on the podium today.

Presently Mr. Covelli is Music Director and Conductor of the Flint Symphony Orchestra. As former Associate Conductor of the Milwaukee Symphony, he combined that post with a prestigious appointment as Exxon/Arts Endowment conductor—one of the few original American conductors to receive this distinction. He also held the position of Resident Conductor of the Kansas City Philharmonic.

Among his numerous engagements, Mr. Covelli has conducted the National, Houston, St. Louis, Denver and Miami symphonies as well as the orchestras of Rhode Island, Toledo and Detroit. He also appeared as a guest conductor with the Boston Pops Orchestra on several occasions during both the 1979 spring season, and during the Christmas Pops week.

In the opera world, he has held the posts of Music Director of the Florentine Opera Company of Milwaukee, assistant conductor of the New York City Opera, chorus and workshop director for the Boston Opera Company, and conducted the Michigan Opera Theatre. He has also conducted for ballet in cities around the country, including extensive touring with the Harkness Ballet in the U.S. and Europe.

Mr. Covelli has toured Europe as conductor and soloist of the famed Seventh Army Symphony, during which period he was selected as special musical ambassador in Europe for USIS. He has been granted by the Martha Baird Rockefeller Fund as a conductor specializing in the study and performance of American music, and recipient of the Ditson Award in Conducting from Columbia University.



As a Chicago-born piano prodigy, he was credited in his youth with numerous concerts, broadcast recitals, special music awards, performances at the Chicago Music Festival and with the Chicago Symphony; recipient of the Chicagoland Festival Award; a highly lauded all-Bach concert at the Texas Bach Festival, and composing prizes. He was the only classical pianist ever to win the Godfrey Talent Scout Program and appear in nationwide CBS-TV performances.

It was as a winner of two of Europe's most prestigious piano competitions—the Queen Elisabeth of Brussels and the Busoni International Piano Competition in Bolzano, Italy, that John Covelli was launched from youthful prodigy to an international performer of major standing.

The eminent Pierre Monteux summed up the talents of his protege, John Covelli, in this way, "He is an excellent conductor, a fine musician, an extremely talented pianist and a gentleman."

For a biography of Martha Anne Verbit please see page 39.

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Hobgoblin, from <i>Symphonic Sketches</i>	Chadwick
Adagio for Strings	Barber
Belle of the Ball	Anderson

INTERMISSION

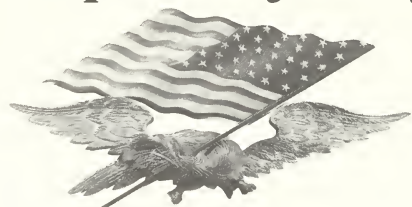
Concerto No. 1 in g minor for Violin and Orchestra, Op. 26	Bruch
Prelude: Allegro moderato—	
Adagio	
Finale: Allegro energico	
DYLANA JENSON	

INTERMISSION

Pops Polka	Mason
Selections from <i>A Little Night Music</i>	Sondheim-Tunick
Night Waltz—Send in the Clowns	
Give It All You Got	Mangione-Byers
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Dylana Jensen

At the age of 17, Dylana Jensen became the youngest and first woman violinist ever to win the Tchaikovsky Competition in Moscow.

Born in Los Angeles in 1961, Miss Jensen began playing the violin, guided by her mother, before she was 3 years old. She received Young Musician Foundation grants and at the age of 7 became the protegee of Manuel Compinsky. Under his tutelage she began her international concert career. When she was 13, she received the Martha Baird Rockefeller Grant and began studying with Nathan Milstein. That same year she made her European debut in recital at Zurich's Tonhalle.

Miss Jensen has appeared on national television in the United States on the Merv Griffin Show, the Tonight Show with Johnny Carson, and on the Mike Douglas Show. She has also appeared on national radio and television in Central America, Mexico, France, Switzerland, West Germany, and the Soviet Union.

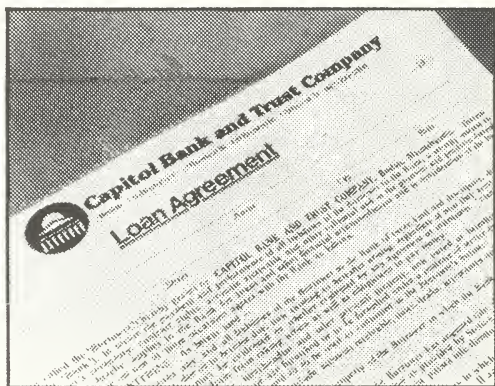
Before winning the Tchaikovsky Competition, Miss Jensen toured with Milton Katims and the Seattle Symphony, and the Organization of American States presented her in recital in Washington, D.C., a recital which was broadcast worldwide over the Voice of America. She also appeared in concerts with the New York Philharmonic and André Kostelanetz, and with Thomas Schippers and the Cincinnati Symphony.

Miss Jensen substituted for Pinchas Zukerman in concerts at the Frankfurt Opera House with Jean Martinon, for Nathan



Milstein at his own request at the International Music Festival in Austria, and for Itzhak Perlman with the Indianapolis Symphony in concerts that were televised on National Educational Television. She has appeared with the Los Angeles Philharmonic for her Hollywood Bowl debut with Arthur Fiedler, and has made several appearances with the St. Louis, Indianapolis, and Houston symphonies. Miss Jensen recently concluded a tour of the Soviet Union and Poland.

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JOHN WILLIAMS CONDUCTOR

Sunday evening, 8 June 1980 at 7:30

JOHN COVELLI Conducting

Carnival Overture

Dvořák

Adagio from *Spartacus*

Khachaturian

Bacchanale from *Samson and Delilah*

Saint-Saëns

INTERMISSION

Concerto in a minor for Piano and Orchestra, Op. 16

Grieg

Allegro molto moderato

Adagio—

Allegro moderato molto e marcato

MARTHA ANNE VERBIT

INTERMISSION

Selections from *Man of La Mancha*

Leigh-Hayman

I, Don Quixote—Dulcinea—Aldonza—

Golden Helmet of Mambrino—

I'm Only Thinking of Him—

Knight of the Woeful Countenance—

To Each His Dulcinea—The Impossible Dream

Through the Eyes of Love, from *Ice Castles*

Hamlisch-Byers

St. Louis Blues March

Handy-Miller-Hayman

Among those present: The Recuperative Center Women's Auxiliary; Wellesley College Class of 1955 Twenty-Fifth Reunion; Honeywell Information Systems; 501 Association; Evening Auxiliary to the Jewish Memorial Hospital; Salem State College; Temple Beth Sholom, Framingham; Corpus Christi Guild; The Boston Globe; Friends of the Maynard Public Library; Sacred Heart Church Sodality; Rotary Club of Watertown

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GUEST ARTISTS

For a biography of John Covelli please see page 31

Martha Anne Verbit

Martha Anne Verbit is a native of Georgia and a resident of Brookline. She received her undergraduate degree from Hollins College and her master's degree from Boston University's School of Fine Arts. Further studies were with Armand Basile and Martin Canin.

Ms. Verbit's concert hall appearances have included recitals at New York's Alice Tully Hall, London's Wigmore Hall, and Vienna's Brahms-saal, and she has appeared with the Boston Pops Orchestra in Symphony Hall.

Her recordings for Genesis Records focus on virtuoso piano music of the early 20th century.

Ms. Verbit was a soloist at the Newport Romantic Festival in 1977, and a featured artist at the Newport Opera Festival. She has also appeared in recital throughout Europe.



Promenade Concert circa 1880

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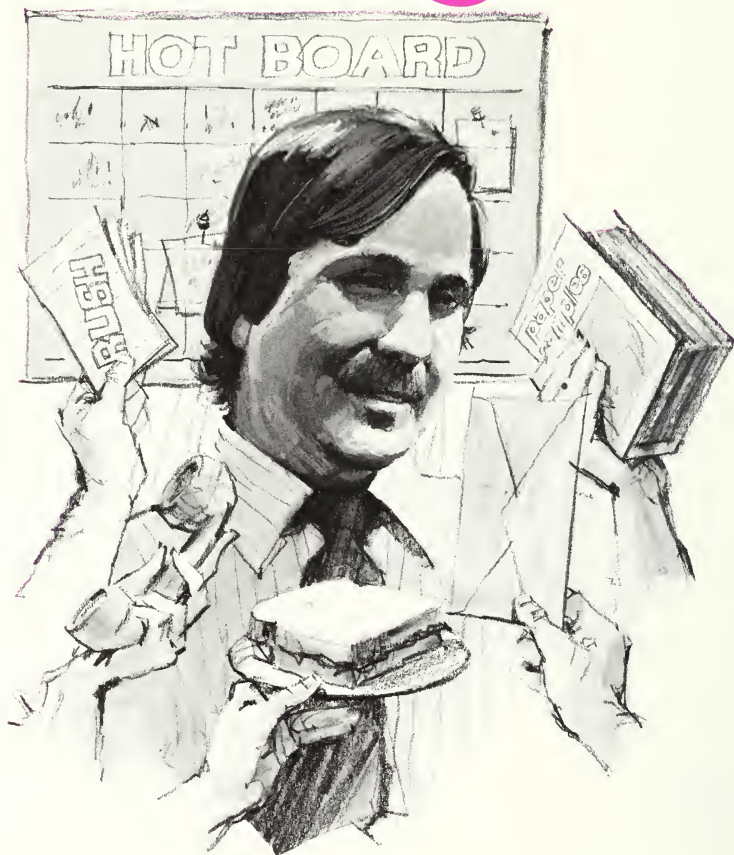
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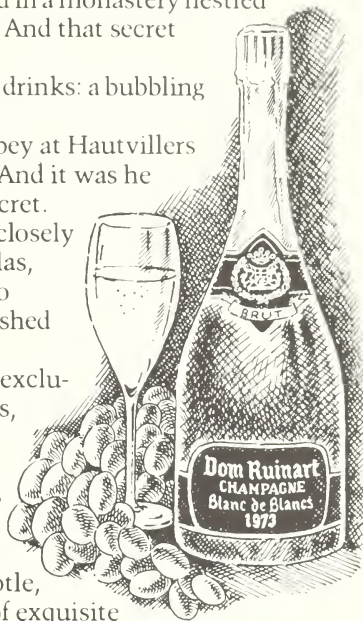
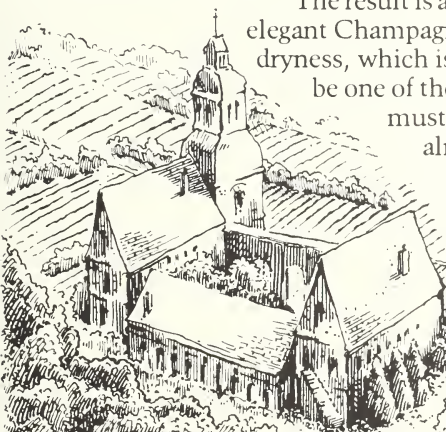
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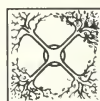
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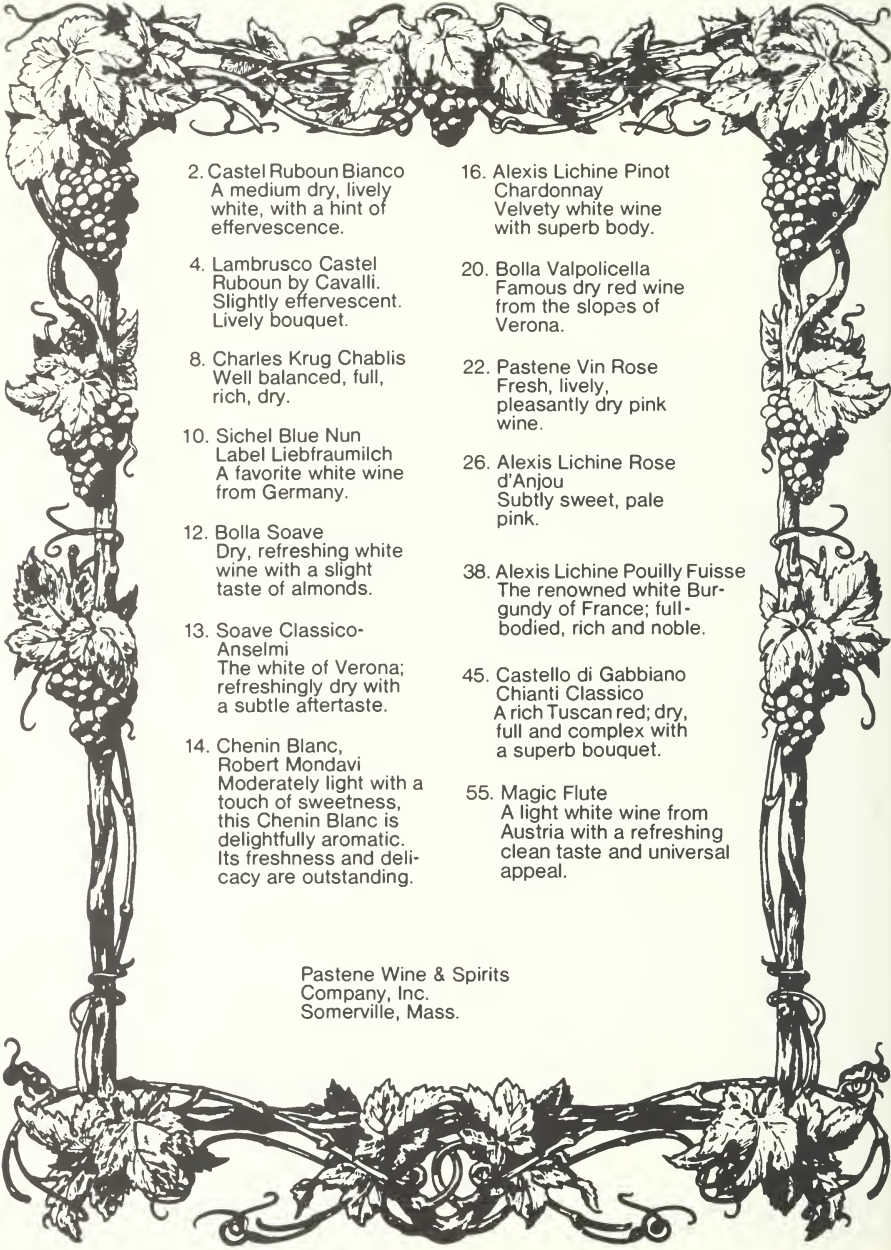
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8	Chablis, Charles Krug	5.50	3.25		GERMANY		
11	Chablis, Sebastiani Vineyards	5.50		10	Blue Nun, Sichel	7.75	4.50
14	Chenin Blanc, R. Mondavi	9.25		18	Bernkastel Riesling, The Bishop of Riesling	6.75	
15	Johannisberg Riesling, Sebastiani Vineyards	7.50		23	Langenbach Moselblumchen	6.50	
31	Pinot Chardonnay, Almaden	7.25			NEW YORK STATE		
33	Rhine, Taylor California Cellars	4.25		32	Taylor Chablis	4.25	
	FRANCE				PORTUGAL		
16	Pinot Chardonnay, A. Lichine	12.00		34	Lancer's Vinho Branco	7.25	4.00
21	Vouvray, Chateau Vaudenuits	7.25					
25	Macon Blanc, Nicolas	8.75					
38	Pouilly Fuisse, A. Lichine	19.00	9.75				

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
35	Burgundy, California Cellars	4.25		4	Lambrusco, Castel Ruboun	4.75	3.00
42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
	FRANCE			54	Coronas, Migel Torres	5.25	
24	Chantefleur, Burgundy	6.50					
40	Beaujolais Villages, Louis Jadot	9.50	5.50				

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Pastene Vin Rose	4.25	2.75	39	Lake Country Pink, Taylor	4.25	
	FRANCE				PORTUGAL		
26	Rose d'Anjou, A. Lichine	7.50	4.25	50	Lancer's Vin Rose	7.25	4.00

SHERRY

No.		Bottle
	NEW YORK STATE	
41	Taylor Cream Sherry	4.50
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	9.75

WINE PUNCH

	Pitcher	Glass
Claret Punch	3.75	1.35
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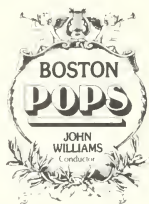


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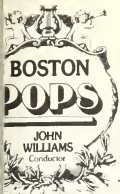
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JOHN WILLIAMS Conductor
HARRY ELLIS DICKSON Associate Conductor
NINETY-FIFTH SEASON 1980

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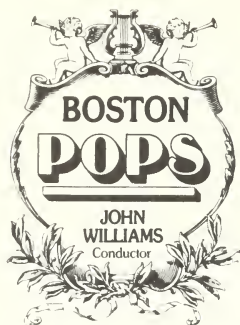
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Concertmaster
Leo L. Beranek Chair

Max Hobart
Cecylia Arzewski
Bo Youp Hwang
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
*Gerald Gelbloom
*Raymond Sird
*Ikuko Mizuno
*Amnon Levy

Second Violins

Marylou Speaker
Vyacheslav Uritsky
Michel Sasson
Ronald Knudsen
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Darlene Gray
*Ronald Wilkison
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Joseph McGauley
*Nancy Bracken
*Joel Smirnoff

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Patricia McCarty
Eugene Lehner
Robert Barnes
Jerome Lipson
Bernard Kadnoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Michael Zaretsky
*Marc Jeanneret
*Betty Benthin

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Martin Hoherman
Mischa Nieland
Jerome Patterson
*Robert Ripley
Luis Leguia
*Carol Procter
*Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Martha Babcock

Basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*Lawrence Wolfe

Flutes

Paul Fried
Fenwick Smith

Piccolo

Lois Schaefer

Oboes

Alfred Genovese
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Craig Nordstrom

Bassoons

Matthew Ruggiero
Roland Small

Contrabassoon

Richard Plaster

Horns

Charles Yancich
Daniel Katzen
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets

Andre Come
James Tinsley
Peter Chapman

Trombones

Ronald Barron
Norman Bolter
Gordon Hallberg
Neal Kravitz

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen — piano
Fred Buda — drum set
Henry Wiktorowitz — guitar
William Rhein — electric bass

Harp

Ann Hobson

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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Born in New York in 1932, he moved to Los Angeles with his family in 1948, where he studied piano and composition at the University of California, and privately with Mario Castelnuovo-Tedesco. He was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family, and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world.

He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa, shortly before he opened his first full season as Conductor of the Boston Pops on 29 April, 1980.

Cover Photo: Peter Schaaf

Cover Design: Jerry Schuerger

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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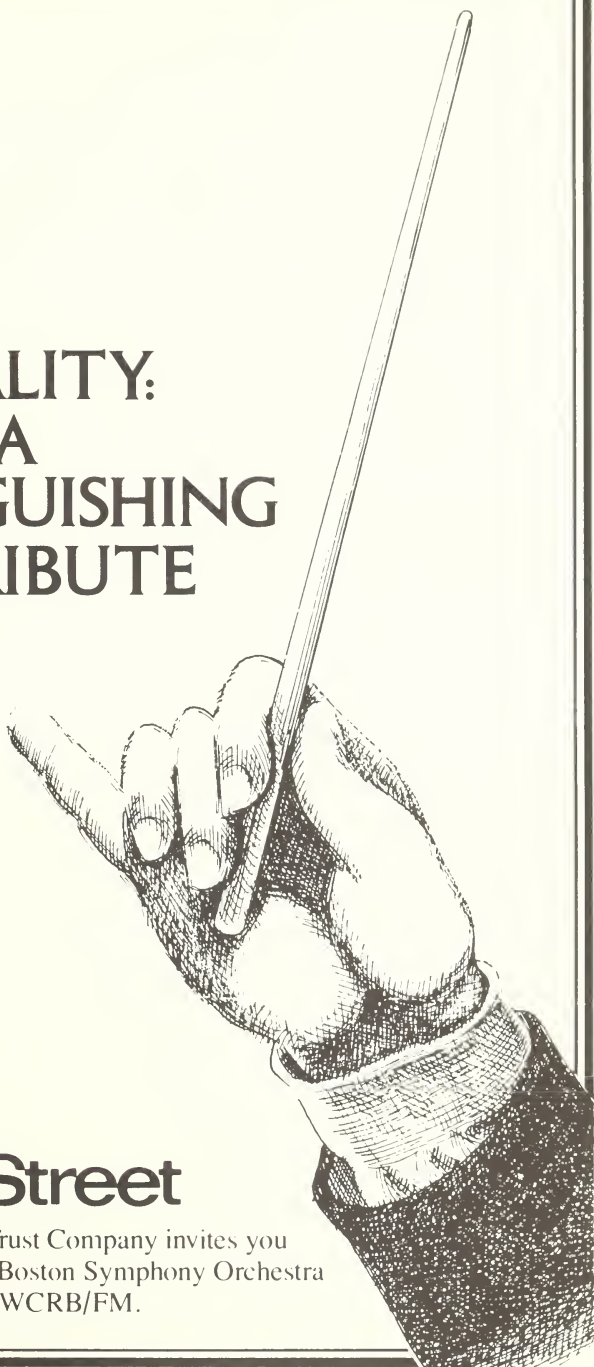
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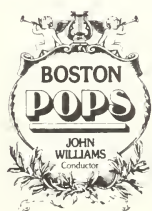
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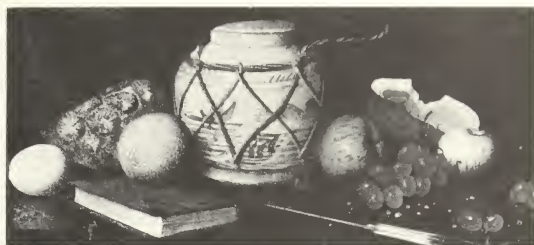
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The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.



ARTHUR FIEDLER
(1894-1979)

The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 }
- 1893 } Timothee Adamowski
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

- 1901 }
- 1902 } Max Zach, Gustav Strube
- 1903 }
- 1904 } Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 }
- 1911 } Gustav Strube, André Maquarre
- 1912 }
- 1913 } Otto Urack, André Maquarre,
- 1914 } Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston “as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music.” In 1885, Higginson’s wish was realized when Adolf Neuendorff conducted the first of the “Music Hall Promenade Concerts.” From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night’s activity. The concerts, which were eventually given in the spring and christened “popular” and later “Pops,” became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On 7 May 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck’s tenure as music director. He had played violin or viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler’s appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

With Mr. Fiedler’s death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams was appointed Conductor. Other distinguished guest conductors who have appeared frequently in recent years include Erich Kunzel, John Covelli, and Mitch Miller.

In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

HOW TO GET POPS TICKETS The 1980 Boston Pops season begins on Tuesday 29 April and runs through the middle of July, with performances on Tuesday through Saturday evenings at 8, and on Sunday evenings at 7:30. Concerts are scheduled on the Esplanade for 4, 5, and 6 July, and there will be no concerts in Symphony Hall on those evenings.

Available tickets go on sale at the Box Office on the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with the exception of the \$4 tickets, which are available *only* at the Box Office. Tickets for the concerts in July will be available beginning 16 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Box Office hours are Monday from 10 a.m. to 6 p.m.; Tuesday through Saturday from 10 a.m. to 8:30 p.m.; and Sundays from 1 to 8 p.m.

OLD TIMERS NIGHT will be on Sunday 22 June. Tickets for this annual event will go on sale on Monday 2 June.

TICKET BUYING SCHEDULE

TICKETS GO ON SALE:

2 June
9 June
16 June

FOR THE WEEK OF:

16 June
23 June
All July Pops

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An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

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BOSTON
POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Tuesday evening 10 June 1980 at 8

Prelude and Fugue (The "Spitfire")

Walton

The Secret of Suzanne Overture

Wolf-Ferrari

Concerto No. 3 in c minor for Piano and Orchestra, Op. 37:

Beethoven

I. Allegro con brio

JEFFREY GOLDBERG

INTERMISSION

A TRIBUTE TO RICHARD RODGERS

A Rodgers and Hammerstein Overture

Kansas City—It Might as Well Be Spring—

Ten Minutes Ago—Shall We Dance?

Lover, from *Love Me Tonight*

My Romance, from *Jumbo*

NANCY SHADE, soprano

Carousel Waltz

Soliloquy, from *Carousel*

BENJAMIN LUXON, baritone

People Will Say We're in Love, from *Oklahoma!*

With a Song in My Heart, from *Spring is Here*

NANCY SHADE & BENJAMIN LUXON

Suite from *Victory at Sea*

Victory at Sea

Beneath the Southern Cross

Guadalcanal March

Among those present: American Association of Museums/Canadian Museums Association; New England Conservatory Prep School; Pentucket Regional Junior and Senior High Music Students; The Yale Club of Boston; Algonquin Club; Boston Middlebury Alumni Association; Old Colony Ski Club of Quincy; The Atkinson Academy; Telephone Pioneers of America, Pilgrim Chapter-South Shore Council; Mayflower Chapter B'nai B'rith Women Chapter #0683; Community Associates; The Grey Eagles; Englewood Cliffs, New Jersey Upper School

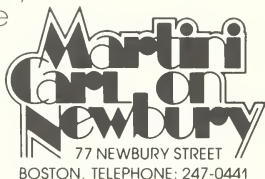
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Jeffrey Goldberg

Jeffrey Goldberg is a student at Brookline High School. He studies piano with Victor Rosenbaum and viola with Gilliam Rogell at the New England Conservatory Preparatory School, where he is a member of the viola section of the Youth Chamber Orchestra. He has recently returned from England where he toured with the Brookline High School chorus.

Jeffrey has been the winner of numerous awards including the Harry Dubbs Memorial Award for Composition, the Daughters of the American Revolution Award for Composition, the certificate of merit from the Brookline All-Town Band, Orchestra and Chorus, the Young Artist's Concerto Competition of the Concord Symphony Orchestra, and this past April he was the winner of the Concerto Competition in Jordan Hall of the New England Preparatory School.

He performed with the Boston Symphony Youth Concerts in November of 1979, and in



the same month at the Arthur Fiedler Tribute Concert presented by the Brookline Youth Concerts, where he inaugurated their new Steinway playing the Grieg Piano Concerto. He will be attending the Young Artist's Composition Program at Tanglewood this summer.

Nancy Shade

Nancy Shade was raised on a farm in Rockton, Illinois. American-trained, she won a scholarship to study voice at Indiana University Opera Theater in Bloomington, and thereafter she was the first prize winner in the national Metropolitan Opera auditions.

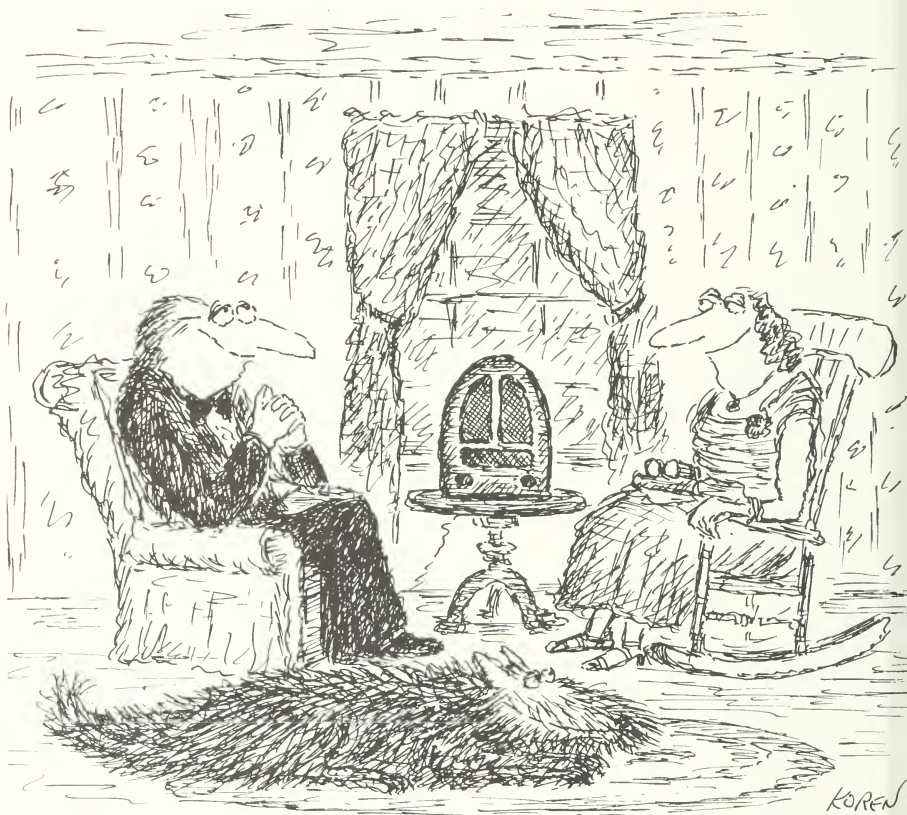
During the 1976-77 season, Miss Shade sang leading roles in two world premieres: Susan Ward in Andrew Imbrie's *Angle of Repose* with the San Francisco Opera, and Barbara in Menotti's *The Hero* with the Opera Company of Philadelphia, a performance which she repeated in that city by popular demand.

Continued on page 35



For a biography of Benjamin Luxon please see page 23.

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Wednesday evening 11 June 1980 at 8

ROTARY INTERNATIONAL NIGHT

Prelude and Fugue (The "Spitfire")

Walton

The Secret of Suzanne Overture

Wolf-Ferrari

Barcarolle, from *Sebastian*

Menotti

Suite from *Gayne*

Khachaturian

Dance of the Rose Maidens

Lullaby

Sabre Dance

INTERMISSION

A TRIBUTE TO RICHARD RODGERS

A Rodgers and Hammerstein Overture

Kansas City—It Might as Well Be Spring—

Ten Minutes Ago—Shall We Dance?

Lover, from *Love Me Tonight*

My Romance, from *Jumbo*

NANCY SHADE, soprano

Carousel Waltz

Soliloquy, from *Carousel*

BENJAMIN LUXON, baritone

People Will Say We're in Love, from *Oklahoma!*

With a Song in My Heart, from *Spring is Here*

NANCY SHADE & BENJAMIN LUXON

Suite from *Victory at Sea*

Victory at Sea

Beneath the Southern Cross

Guadalcanal March

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Benjamin Luxon

Born in Cornwall, England, the versatile British baritone Benjamin Luxon studied at the Guildhall School of Music and won the school's Gold Medal. A prizewinner in the 1961 Munich International Competition and later engaged to broadcast lieder recitals over leading German radio stations, he is now one of the few British singers to achieve success in Germany as a lieder singer. Internationally in demand for operatic and orchestral as well as lieder performances, Mr. Luxon is also known for recordings, television, and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden, the Glyndebourne, Edinburgh, and Aldeburgh festivals, in Munich, Vienna, and throughout the United States, and he has performed under such eminent conductors as Sir Colin Davis, Bernard Haitink, Zubin Mehta, Eugene Ormandy, Seiji Ozawa, and Georg Solti.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera *Owen Wingrave*, broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings include an acclaimed collection of English ballads, *Give Me a Ticket to Heaven*, as well as performances of Haydn's opera *Orlando Paladino*, William Walton's



Belshazzar's Feast, and the Beethoven Ninth Symphony with Bernard Haitink and the London Philharmonic. Mr. Luxon, who made his Metropolitan Opera debut this past February in Tchaikovsky's *Eugene Onegin*, first appeared with the Boston Symphony in the spring of 1976 and has returned for performances of *Eugene Onegin*, the Brahms German Requiem, and the Fauré Requiem under Seiji Ozawa. These are his first appearances with the Boston Pops.

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JOHN WILLIAMS CONDUCTOR

Thursday evening, 12 June 1980 at 8

LIONEL NEWMAN Conducting
NORTHEASTERN UNIVERSITY NIGHT

MUSIC FROM HOLLYWOOD

<i>Robin Hood</i>	Korngold
March of the Merry Men—Battle	
<i>Song of Bernadette</i> Overture	A. Newman
<i>Star Trek—The Motion Picture</i> and <i>Alien</i> , End Titles	Goldsmith
<i>Captain from Castile</i>	A. Newman
Pedro and Catana—Conquest	

INTERMISSION

<i>Cleopatra</i>	North
Caesar and Cleopatra—Caesar's Assassination— Antony and Cleopatra	
Moon River, from <i>Breakfast at Tiffany's</i>	Mancini
March with Mancini	Mancini

INTERMISSION

ALL HAIL NORTHEASTERN
NORTHEASTERN UNIVERSITY ALMA MATER
MATTHEW McGARRELL, Conducting

Selections from <i>My Fair Lady</i>	Loewe-Bennett
I Could Have Danced All Night—On the Street Where You Live— Wouldn't It Be Lovely—Show Me—The Embassy Waltz— Get Me to the Church on Time—I've Grown Accustomed to Her Face— With A Little Bit of Luck	
<i>Adventures in Paradise</i> (Hawaiian Medley)	arr. Patrick Williams
Moon of Manakoorā—Tiny Bubbles— Pearly Shells—Hawaiian War Chant— Adventures in Paradise	

Title Themes	
from Five Outstanding Twentieth Century-Fox Films	arr. Herbert Spencer
There's No Business Like Show Business	
Love is a Many Splendored Thing	
Three Coins in the Fountain	
Anastasia	
Hello Dolly	

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Lionel Newman

Lionel Newman is Vice President, Music, for Twentieth Century-Fox Film Corp., acting as musical director for both features and television.

Mr. Newman was preceded in California by his brother, Alfred Newman, one of the top film composers. After Alfred's resignation as head of the music department at Twentieth Century-Fox, it was not long before Lionel was promoted to his position. He has now been with the studio for 36 years.

Mr. Newman has been nominated for an Academy Award eleven times, receiving his first Oscar for the adaptation score of *Hello Dolly*. He has written numerous scores for films including *How To Marry A Millionaire*, *River of No Return*, *North to Alaska*, and Elvis Presley's first film, *Love Me Tender*.

He was the musical director for a vast number of musical films such as *Gentlemen Prefer Blondes*, *There's No Business Like Show Business*, *Move Over Darling*, *Dr. Doolittle*, and *Let's Make Love*. He also conducted such film scores as *Cleopatra*, *Sand Pebbles*, *The Agony and the Ecstasy*, *The Young Lions*, and, most recently, *Breaking Away* and *Alien*.

Mr. Newman has been responsible, in a supervisory capacity, for the recording of John Williams' scores for *Star Wars* and *The Empire Strikes Back* plus the music for the film, *Turning Point*. He has scored or conducted for over 200 films—including every type of music imaginable—from the Mel



Brooks film *Silent Movie* to *The Omen*, for which composer Jerry Goldsmith received an Oscar.

Mr. Newman has written many songs although he does not consider himself a songwriter. Having over four million records of *Again* sold, he recently was informed that the song reached the "over one million performance" level. A few of his other songs include *Kiss* from the Marilyn Monroe film *Niagara*, *The River of No Return*, and *Adventures in Paradise*, which has now become a standard Hawaiian tune.

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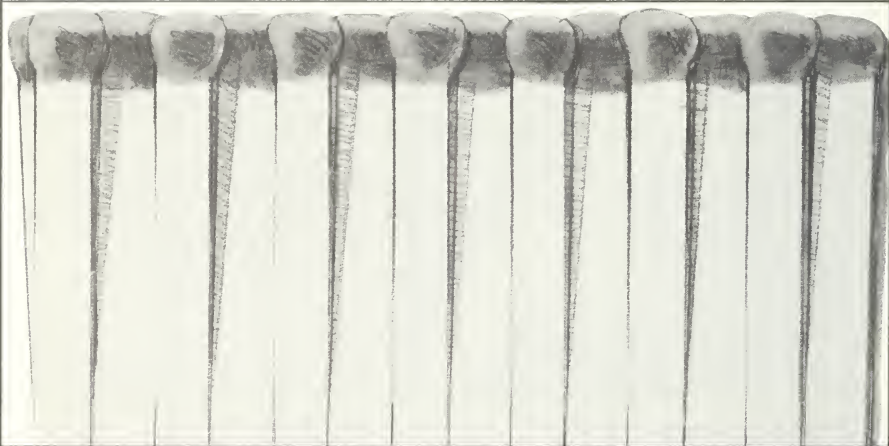
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Procession of the Sardar, from <i>Caucasian Sketches</i>	Ippolitov-Ivanov
<i>L'Italiana in Algeri</i> Overture	Rossini
Barcarolle, from <i>Sebastian</i>	Menotti
Suite from <i>Gayne</i>	Khachaturian
Dance of the Rose Maidens	
Lullaby	
Sabre Dance	

INTERMISSION

Hayr Mer (The Lord's Prayer)	Traditional
Concerto No. 2 in c minor for Piano and Orchestra, Op. 18	Rachmaninoff
Moderato	
Adagio sostenuto	
Allegro scherzando	
PATRICIA MICHAELIAN	

INTERMISSION

Excerpts from <i>Close Encounters of the Third Kind</i>	Williams
Wedding Dance	Press
South Rampart Street Parade	Bauduc/Haggart-May

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Patricia Michaelian

Patricia Michaelian was born into a family of professional musicians in San Francisco and began studying piano before she was four. She studied at the San Francisco Conservatory with Adolph Baller, and at the Curtis Institute in Philadelphia with Eleanor Sokoloff, Rudolf Serkin, and Mieczyslaw Horszowski. She gave her first recital at the age of 7, appeared with the San Francisco Symphony at the age of 10, and five years later was seen on national television with Leonard Bernstein and the New York Philharmonic in a performance of Mozart's d minor Concerto. Following tours of Europe and Australia, Miss Michaelian made her London debut in 1973 and was invited back in 1975 for a Wigmore Hall recital. She made her New York debut in 1979 at Lincoln Center, and has been the recipient of several awards including the Kimber Award. She has also been honored by the Young Musicians Foundation.

Miss Michaelian has appeared in concert throughout England, Australia, Europe, Canada and the Far East. In the United States she has appeared with the New York Philharmonic, the Philadelphia Orchestra, and the San Francisco Symphony as well as



with the Boston Pops under Arthur Fiedler and with the San Francisco Pops.

During the coming season Miss Michaelian plans to return to the Far East for the fourth consecutive year. She will appear in the 92nd Street "Y" series in New York, and plans to tour Germany and Italy for both recital and orchestral appearances during the 1981-82 season.

Ikuko Mizuno

Ikuko Mizuno is an internationally known violinist and the first woman to become a member of the Boston Symphony Orchestra's violin section. She began her musical studies at the Toko-Gakuen School of Music and made her Tokyo debut at a very early age when she captured first prize in a national violin competition in Japan.

In 1965, Miss Mizuno came to the United States on a Spaulding Award to study with Roman Totenberg at Boston University, where she received an award from Phi Kappa Lambda, and the degree of Master of Music. During that time she was invited to participate in the Berkshire Music Center Orchestra at Tanglewood.

In 1968, Miss Mizuno attended master classes with Franco Gulli and Henryk Szeryng, and appeared on radio and television in both Italy and Switzerland.

Since 1969, she has been a member of the Boston Symphony Orchestra, and has appeared as soloist with the Boston Pops, the Harvard Musical Association, the Festival Quartet, among others, and performed throughout New England. She has also frequently appeared as a recitalist in concert halls in Japan.

In 1972, Miss Mizuno made her New York solo debut in Carnegie Recital Hall to critical acclaim. Most recently, Miss Mizuno gave a recital at the Longy School of Music in Cambridge, and a concert at the Osaka Festival Hall in Japan.

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POPS
1980

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Saturday evening, 14 June 1980 at 8

LIONEL NEWMAN Conducting
MUSIC FROM HOLLYWOOD

<i>Robin Hood</i>	Korngold
March of the Merry Men—Battle	
<i>Song of Bernadette</i> Overture	A. Newman
<i>Star Trek—The Motion Picture</i> and <i>Alien</i> , End Titles	Goldsmith
<i>Captain from Castile</i>	A. Newman
Pedro and Catana—Conquest	

INTERMISSION

<i>Cleopatra</i>	North
Caesar and Cleopatra—Caesar's Assassination— Antony and Cleopatra	
Moon River, from <i>Breakfast at Tiffany's</i>	Mancini
March with Mancini	Mancini

INTERMISSION

Brown University Alma Mater	
Selections from <i>My Fair Lady</i>	Loewe-Bennett
I Could Have Danced All Night—On the Street Where You Live— Wouldn't It Be Lovely—Show Me—The Embassy Waltz— Get Me to the Church on Time—I've Grown Accustomed to Her Face— With a Little Bit of Luck	
<i>Adventures in Paradise</i> (Hawaiian Medley)	arr. Patrick Williams
Moon of Manakoorā—Tiny Bubbles— Pearly Shells—Hawaiian War Chant— Adventures in Paradise	
Title Themes from Five Outstanding Twentieth Century-Fox Films	arr. Herbert Spencer
There's No Business Like Show Business Love is a Many Splendored Thing Three Coins in the Fountain Anastasia Hello Dolly	

Among those present: Brown University; CPA Wives Club of Massachusetts
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For a biography of Lionel Newman please see page 27.

Nancy Shade, continued from page 19

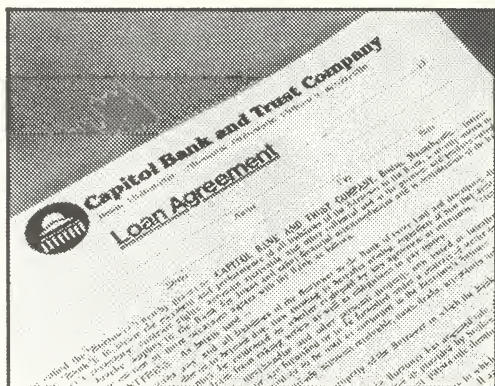
In 1977-78, Miss Shade performed the role of Alice Ford in Tito Capobianco's new production of *Falstaff* with the San Diego Opera Company, and shortly afterward was heard as Mimi in the New Orleans Opera production of *La bohème*. For the Handel Society of Washington, D.C. she appeared in concert at the Kennedy Center as Morgana in *Alcina*.

Miss Shade recently made her Covent Garden debut as Giorgetta in Puccini's *Il tabarro*, a role which she repeated later at the Holland Festival. No stranger to Mozart, Miss Shade also sang the role of the Countess in *The Marriage of Figaro* with the Hamburg State Opera, and that of Fiordiligi in *Così fan tutte* with the Cincinnati Opera. An unusual highlight of her 1977 season was her performance as Rosabella in Frank Loesser's *The Most Happy Fella* in a new production at the Cincinnati Opera. She has portrayed Manon in the Visconti production of *Manon Lescaut* at Spoleto, and the role of Marguerite in Gounod's *Faust* with the San Francisco Opera.

In addition, Nancy Shade has sung many leading roles with the New York City Opera, including the title role in Carlisle Floyd's *Susannah*, Marietta/Maria in Korngold's *Die tote Stadt*, the title role in Puccini's *Madama Butterfly*, and Margherita/Helen in Boito's *Mefistofele*. At the Santa Fe Opera Miss Shade was Violetta in Verdi's *La traviata*, and Salome in the Strauss opera.

She made a recent appearance on the Tonight Show with Johnny Carson, and during the 1978-79 season appeared with the San Antonio Opera in *Merry Widow*; with the opera companies of Dayton and Toledo in *Salome*; in *Madama Butterfly* with the Columbus Opera; and in Paris in all three roles of Puccini's *Il trittico*, in *Il tabarro* as Giorgetta, in the title role of *Suor Angelica*, and as Lauretta in *Gianni Schicchi*. In the field of oratorio, Miss Shade's most recent performances include Mendelssohn's *Elijah* with the Ambler Festival conducted by Robert Shaw.

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| With a Little Bit of Luck | |
| Forgotten Dreams | Anderson |
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| The Imperial March, from <i>The Empire Strikes Back</i> | Williams |

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John Lanchbery

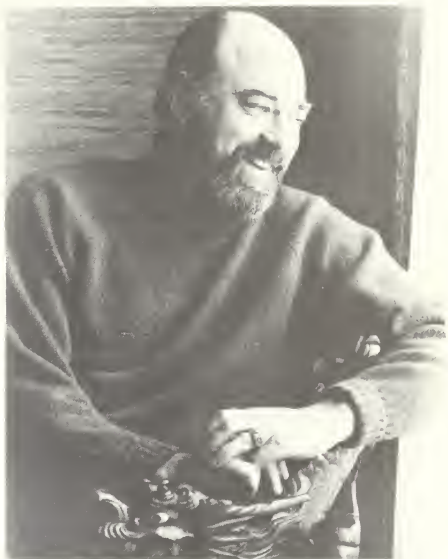
One of the most renowned British ballet conductors, John Lanchbery was principal conductor of the Royal Ballet from 1960 to 1972 and the Australian Ballet from 1972 to 1977. Lanchbery, now musical director of the American Ballet Theatre, is also a composer and arranger and has regularly appeared as guest conductor with international orchestras.

Born in London in 1923, he studied at the Royal Academy of Music under Sir Henry Wood. His first professional conducting post was as musical director of the Metropolitan Ballet for two years. During that time he composed three ballets and conducted them in England, Norway, Sweden, Holland, and Belgium. He was then appointed principal conductor of the Sadler's Wells Theatre Ballet.

Mr. Lanchbery has composed, arranged, and conducted music for films, television, and radio. His most recent film works include the score for *The Turning Point* with Mikhail Baryshnikov and Leslie Browne, Rudolf Nureyev's *Don Quixote* for the Vienna State Opera, which was filmed with Nureyev and the Australian Ballet, and Sir Frederick Ashton's *The Tale of Beatrix Potter*. Mr. Lanchbery has orchestrated the Eric Bruhn/Carla Fracci production of *Giselle* for American Ballet Theatre and Eric Bruhn's production of *La Sylphide* also for ABT. He is also the composer/arranger of the enchanting score for Sir Frederick Ashton's masterpiece, *La Fille mal gardée*.

When the opportunity arose in 1970 to tour the United States with the Australian Ballet, he accepted the company's invitation to be its guest conductor. This successful association led to his appointment as that company's principal conductor.

Mr. Lanchbery has been a frequent collaborator with the major choreographers of our time. He has worked with Frederick Ashton on productions of *The Dream*, *Monotones*, and *A Month in the Country*. He has worked with Kenneth MacMillan on *House of Birds* and *Mayerling*. With Ronald Hynd

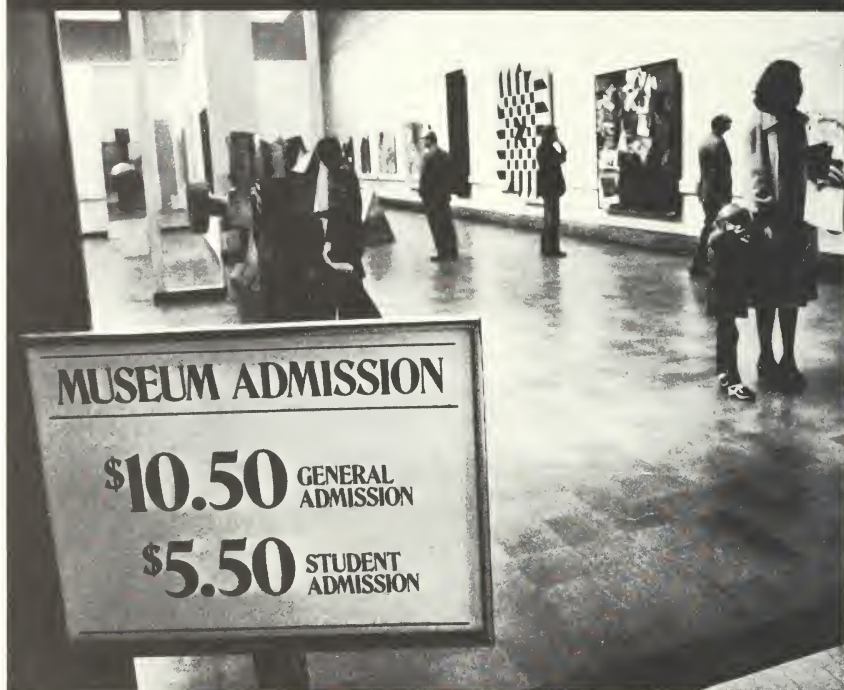


he has collaborated on productions of *The Merry Widow*, *Rosalinde*, and *Papillon*.

Mr. Lanchbery has recorded the full ballet scores for *Pineapple Poll*, *La Fille mal gardée*, *Monotones*, *A Month In The Country*, *Don Quixote*, *Swan Lake*, *The Merry Widow*, *Fool On The Hill* which is a collection of songs by the Beatles, and *Tales of Beatrix Potter*. He has also recorded the orchestral works of Goldmark in a two-record set, and the orchestral works of Ketelbey.

On recordings, Mr. Lanchbery has conducted such orchestras as the Vienna Symphony, the Sydney Symphony, the Covent Garden Orchestra, the Philharmonia of London, and the Adelaide Symphony. In addition, he has conducted in concert the Sydney Symphony, the Sydney Philharmonic, the Melbourne Symphony, and the Halle Orchestra.

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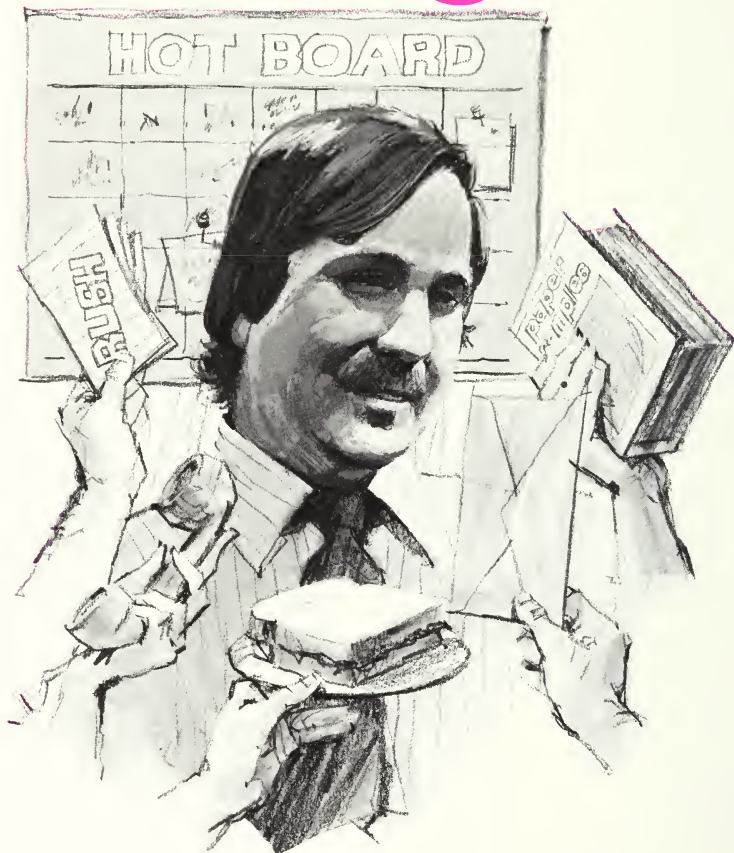
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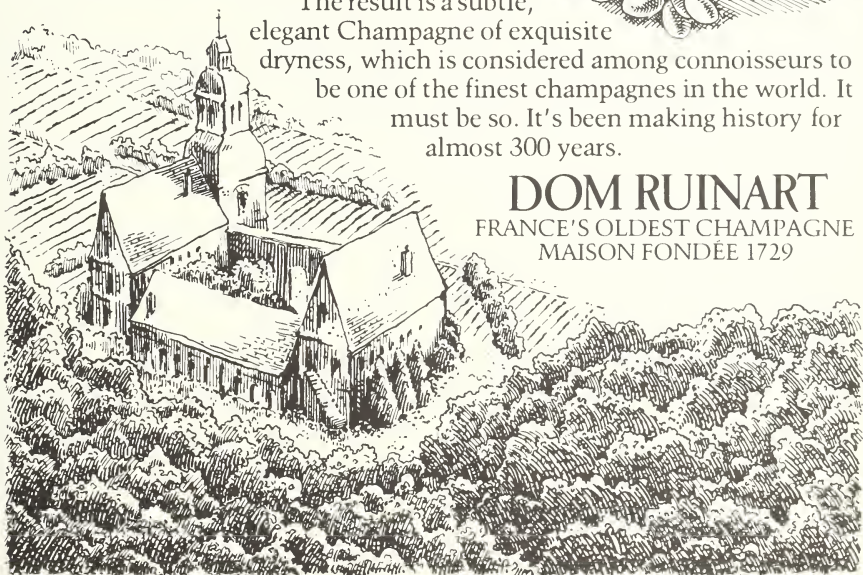
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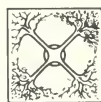
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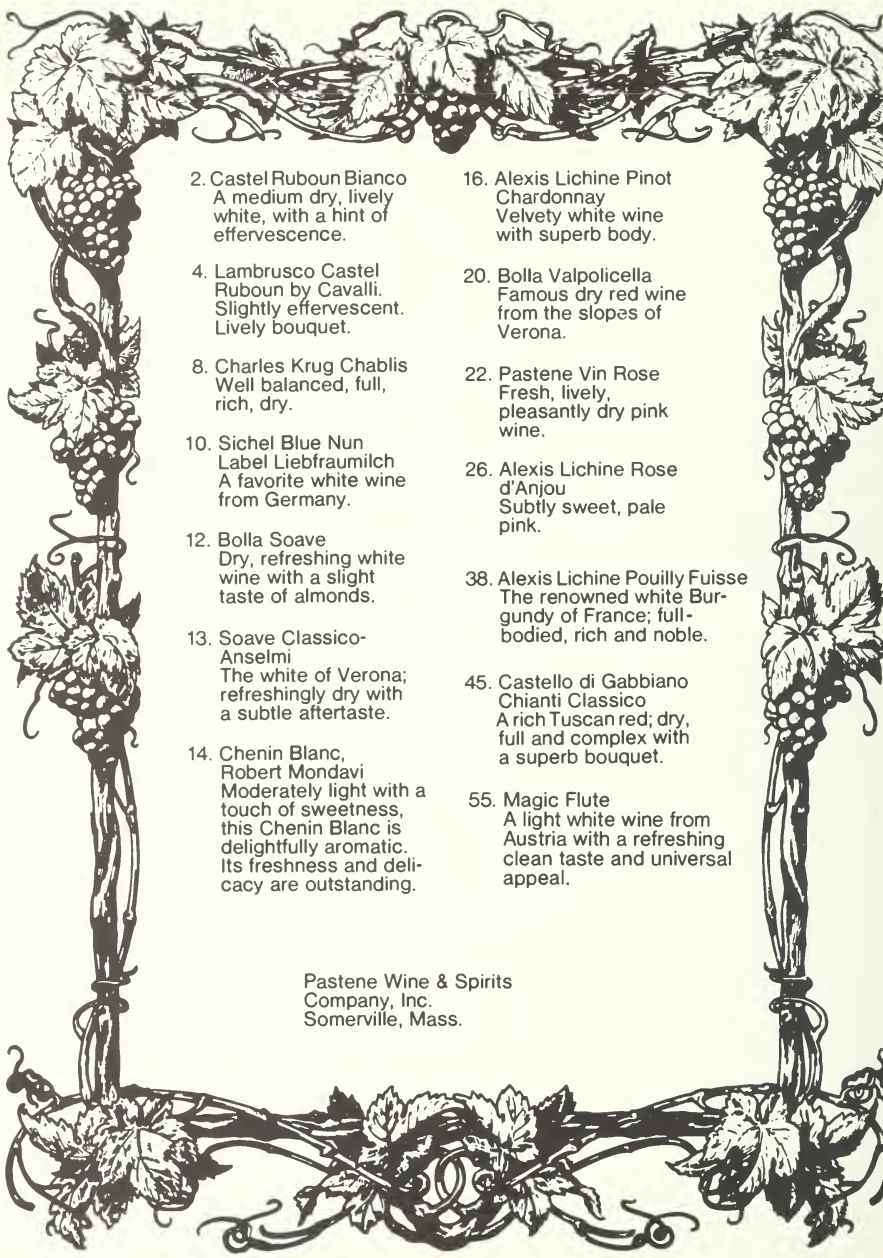
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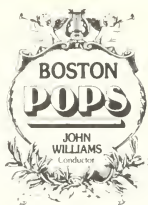


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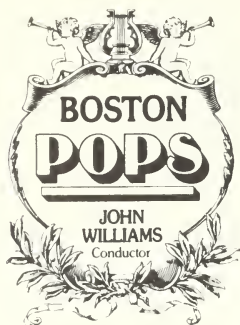
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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Born in New York in 1932, he moved to Los Angeles with his family in 1948, where he studied piano and composition at the University of California, and privately with Mario Castelnuovo-Tedesco. He was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family, and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world.

He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa, shortly before he opened his first full season as Conductor of the Boston Pops on 29 April, 1980.

Cover Photo: Peter Schaaf

Set Design: Clint Heitman

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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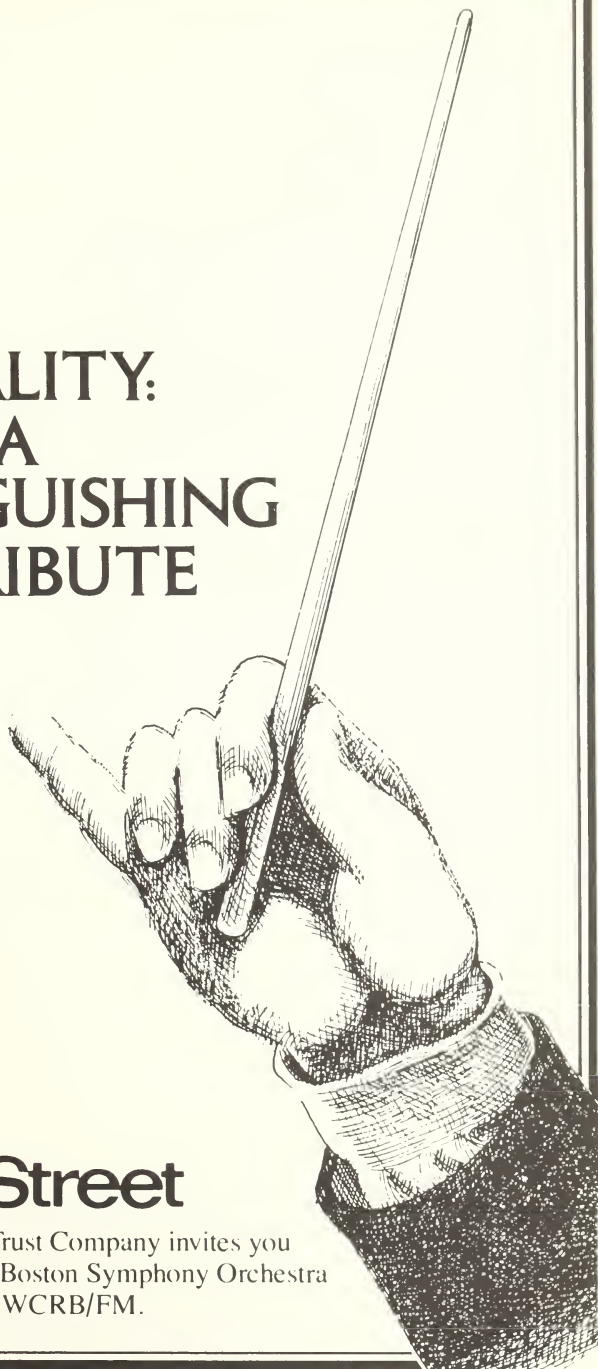
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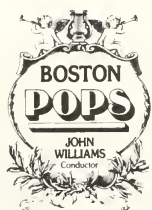
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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

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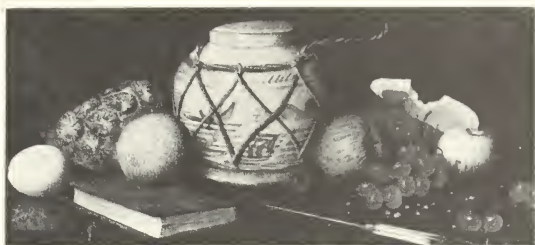
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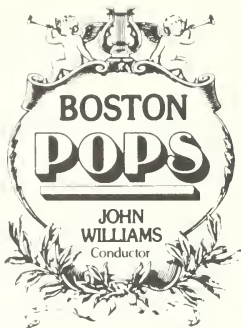
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MEMORIES

by Gus Kahn and E. Van Alstyne

Memories, memories,
 Dreams of love so true,
 O'er the sea of memory
 I'm drifting back to you;
 Childhood days, wildwood days,
 Among the birds and bees —
 You left me alone but still you're my own
 In my beautiful memories.

SCHOOL DAYS

by Gus Edwards and Will Cobb

School days, school days,
 Dear old golden rule days,
 Readin' and writin' and 'rithmetic
 Taught to the tune of a hick'ry stick.
 You were my queen in calico,
 I was your bashful barefoot beau;
 And you wrote on my slate I love you so,
 When we were a couple of kids.

I'M LOOKING OVER A FOUR LEAF CLOVER

by Mort Dixon and Harry Woods

I'm looking over a four leaf clover
 That I overlooked before.
 One leaf is sunshine, the second is rain,
 Third is the roses that grow in the lane.
 No need explaining the one remaining
 Is somebody I adore.
 I'm looking over a four leaf clover
 That I overlooked before.
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ROW, ROW, ROW

by Jimmie Monaco and William Jerome

Row, row, row,
 Way up the river he would
 Row, row, row.
 A hug he'd give her
 Then he'd kiss her now and then,
 She would tell him when,
 He'd fool around and fool around
 And then they'd kiss again.
 And then he'd row, row, row,
 A little further he would row, Oh, oh, oh, oh,
 Then he'd drop both his oars, take a few
 more encores
 And then he'd row, row, row.

I WANT A GIRL

by Harry Von Tilzer and William Dillon

I want a girl just like the girl
 That married dear old dad —
 She was a pearl and the only girl
 That daddy ever had —
 A good old-fashioned girl with heart so true
 One who loves nobody else but you —
 I want a girl just like the girl
 That married dear old dad.

ALWAYS

by Irving Berlin

I'll be loving you
 Always,
 With a love that's true
 Always.
 When the things you've planned
 Need a helping hand
 I will understand
 Always, always.

Days may not be fair
 Always,
 That's when I'll be there
 Always —
 Not for just an hour,
 Not for just a day,
 Not for just a year but
 Always.

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A PRETTY GIRL

by Irving Berlin

A pretty girl is like a melody
That haunts you night and day.
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain.
You can't escape, she's in your memory
By morning, night and noon —
She will leave you and then
come back again,
A pretty girl is just like a pretty tune.
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IF YOU KNEW SUZY

by Buddy deSylva and Joseph Meyer

If you knew Suzy like I know Suzy
Oh! oh! oh! what a girl.
There's none so classy as this fair lassie,
Oh! oh! holy Moses what a chassiss.
We went riding, she didn't balk,
Back from Yonkers I'm the one that had to walk!
If you knew Suzy, like I know Suzy
Oh! oh what a girl.

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DEEP IN THE HEART OF TEXAS

by Don Swander and June Hershey

The stars at night are big and bright
Deep in the heart of Texas,
The prairie sky is wide and high
Deep in the heart of Texas.
The sage in bloom is like perfume
Deep in the heart of Texas,
Reminds me of the one I love
Deep in the heart of Texas.
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GOD BLESS AMERICA

Words and music by Irving Berlin

God bless America
Land that I love
Stand beside her and guide her
Thru the night with a light from above
From the mountains to the prairies
To the oceans white with foam
God bless America
My home sweet home.
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HOW TO GET POPS TICKETS The 1980 Boston Pops season begins on Tuesday 29 April and runs through the middle of July, with performances on Tuesday through Saturday evenings at 8, and on Sunday evenings at 7:30. Concerts are scheduled on the Esplanade for 4, 5, and 6 July, and there will be no concerts in Symphony Hall on those evenings.

Available tickets go on sale at the Box Office on the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with the exception of the \$4 tickets, which are available *only* at the Box Office. Tickets for the concerts in July will be available beginning 16 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Box Office hours are Monday from 10 a.m. to 6 p.m.; Tuesday through Saturday from 10 a.m. to 8:30 p.m.; and Sundays from 1 to 8 p.m.

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THE BOSTON POPS

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston “as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music.” In 1885, Higginson’s wish was realized when Adolf Neuendorff conducted the first of the “Music Hall Promenade Concerts.” From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night’s activity. The concerts, which were eventually given in the spring and christened “popular” and later “Pops,” became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On 7 May 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck’s tenure as music director. He had played violin or viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler’s appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

With Mr. Fiedler’s death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams was appointed Conductor. Other distinguished guest conductors who have appeared frequently in recent years include Erich Kunzel, John Covelli, and Mitch Miller.

In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

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Tuesday evening, 17 June 1980 at 8

JOHN LANCHBERY Conducting

CITY MISSIONARY SOCIETY NIGHT

<i>Things to Come</i> March	Bliss
Three Dance Episodes from <i>Rodeo</i>	Copland
Buckaroo Holiday	
Corral Nocturne	
Hoe-Down	
Polovetzian Dances from <i>Prince Igor</i>	Borodin

INTERMISSION

Concerto in e minor for Violin and Orchestra, Op. 64	Mendelssohn
Allegro molto appassionato	
Andante	
Allegro molto vivace	
(played without pause)	
IKUKO MIZUNO	

INTERMISSION

Selections from <i>My Fair Lady</i>	Loewe-Bennett
I Could Have Danced All Night—	
On the Street Where You Live—	
Wouldn't It be Lovely—Show Me—	
The Embassy Waltz—	
Get Me to the Church on Time—	
I've Grown Accustomed to Her Face—	
With a Little Bit of Luck	
Forgotten Dreams	Anderson
The Typewriter	Anderson
The Imperial March, from <i>The Empire Strikes Back</i>	Williams

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John Lanchbery

One of the most renowned British ballet conductors, John Lanchbery was principal conductor of the Royal Ballet from 1960 to 1972 and the Australian Ballet from 1972 to 1977. Lanchbery, now musical director of the American Ballet Theatre, is also a composer and arranger and has regularly appeared as guest conductor with international orchestras.

Born in London in 1923, he studied at the Royal Academy of Music under Sir Henry Wood. His first professional conducting post was as musical director of the Metropolitan Ballet for two years. During that time he composed three ballets and conducted them in England, Norway, Sweden, Holland, and Belgium. He was then appointed principal conductor of the Sadler's Wells Theatre Ballet.

Mr. Lanchbery has composed, arranged, and conducted music for films, television, and radio. His most recent film works include the score for *The Turning Point* with Mikhail Baryshnikov and Leslie Browne, Rudolf Nureyev's *Don Quixote* for the Vienna State Opera, which was filmed with Nureyev and the Australian Ballet, and Sir Frederick Ashton's *The Tale of Beatrix Potter*. Mr. Lanchbery has orchestrated the Eric Bruhn/Carla Fracci production of *Giselle* for American Ballet Theatre and Eric Bruhn's production of *La Sylphide* also for ABT. He is also the composer/arranger of the enchanting score for Sir Frederick Ashton's masterpiece, *La Fille mal gardée*.

When the opportunity arose in 1970 to tour the United States with the Australian Ballet, he accepted the company's invitation to be its guest conductor. This successful association led to his appointment as that company's principal conductor.

Mr. Lanchbery has been a frequent collaborator with the major choreographers of our time. He has worked with Frederick Ashton on productions of *The Dream*, *Monotones*, and *A Month in the Country*. He has worked with Kenneth MacMillan on *House of Birds* and *Mayerling*. With Ronald Hynd



he has collaborated on productions of *The Merry Widow*, *Rosalinde*, and *Papillon*.

Mr. Lanchbery has recorded the full ballet scores for *Pineapple Poll*, *La Fille mal gardée*, *Monotones*, *A Month In The Country*, *Don Quixote*, *Swan Lake*, *The Merry Widow*, *Fool On The Hill* which is a collection of songs by the Beatles, and *Tales of Beatrix Potter*. He has also recorded the orchestral works of Goldmark in a two-record set, and the orchestral works of Ketelbey.

On recordings, Mr. Lanchbery has conducted such orchestras as the Vienna Symphony, the Sydney Symphony, the Covent Garden Orchestra, the Philharmonia of London, and the Adelaide Symphony. In addition, he has conducted in concert the Sydney Symphony, the Sydney Philharmonic, the Melbourne Symphony, and the Halle Orchestra.

For a biography of Ikuko Mizuno please see page 23.

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Wednesday evening, 18 June 1980 at 8

NAVY NIGHT

The Sea Hawk	Korngold
<i>H.M.S. Pinafore</i> Overture	Sullivan
En Bateau, from <i>Petite Suite</i>	Debussy-Büsser
Russian Sailors' Dance, from <i>The Red Poppy</i>	Glière

INTERMISSION

Concerto in E flat Major for Trumpet and Orchestra	Haydn
Allegro	
Andante	
Finale: Allegro	

ROBERT BIRCH, Musician I/c U.S. NAVY

Suite from <i>Victory at Sea</i>	Rodgers-Bennett
Victory at Sea	
Beneath the Southern Cross	
Guadalcanal March	

INTERMISSION

ANCHORS AWEIGH

Selections from <i>Hit the Deck</i>	Youmans-Paul
Join the Navy—The Harbor of My Heart—	
Nothing Could Be Sweeter—	
Sometimes I'm Happy—Shore Leave—	
Hallelujah	

What a Fool Believes	McDonald/Loggins-Byers
<i>Midway</i> March	Williams

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GUEST ARTISTS

Robert Birch

Musician First Class Robert Birch joined the Navy in 1979 and completed his basic training at the Naval Training Center in Great Lakes, Illinois. He is currently solo trumpet with the United States Navy Band in Washington, D.C.

Mr. Birch began his musical training on the trumpet at the age of 10, was a member of the Greater Boston Youth Symphony during his high school years, and continued his study of the trumpet with former BSO principal trumpet, Armando Ghitalla.

A *cum laude* graduate of the University of New Hampshire with a bachelor's degree in music, Mr. Birch attended Ohio State University, where he earned a master's degree in music in 1978. He was on the faculty of the music department at Indiana State University following his graduation from Ohio State, and has expanded his interests to include performance in the band, orchestral, chamber, jazz, and solo idioms. Mr. Birch has performed with the Columbus



(Ohio) Symphony Orchestra for three years and makes his debut with the Boston Pops this evening.

Ikuko Mizuno

Ikuko Mizuno is an internationally known violinist and the first woman to have become a member of the Boston Symphony Orchestra's violin section. She began her musical studies at the Toko-Gakuen School of Music and made her Tokyo debut at a very early age, when she captured first prize in a national violin competition in Japan.

In 1965, Miss Mizuno came to the United States on a Spaulding Award to study with Roman Totenberg at Boston University, where she received an award from Phi Kappa Lambda, and the degree of Master of Music. During that time she was invited to participate in the Berkshire Music Center Orchestra at Tanglewood.

In 1968, Miss Mizuno attended master classes with Franco Gulli and Henryk Szeryng, and appeared on radio and television in both Italy and Switzerland.

Since 1969, she has been a member of the Boston Symphony Orchestra and has appeared as soloist with the Boston Pops, the Harvard Musical Association, and the Festival Quartet, among others. She has also performed throughout New England and has made frequent appearances as a recitalist in concert halls in Japan.

In 1972, Miss Mizuno made her New York solo debut in Carnegie Recital Hall to critical acclaim. Most recently, Miss Mizuno gave a recital at the Longy School of Music in Cambridge and a concert at the Osaka Festival Hall in Japan.

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BOSTON
POPS
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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Thursday evening, 19 June 1980 at 8

HARRY ELLIS DICKSON Conducting

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
<i>Zampa</i> Overture	Herold
Serenade for Strings	Haydn
Wine, Women and Song Waltz	Strauss

INTERMISSION

Concerto No. 1 in b flat minor for Piano and Orchestra, Op. 23	Tchaikovsky
Allegro non troppo e molto maestoso	
Andante semplice	
Allegro con fuoco	
TATIANA YAMPOLSKY	

The John Hancock FCA Association Independence Chorus will perform during second intermission.

Cynthia Carpenter, conductor
John Stirling, piano

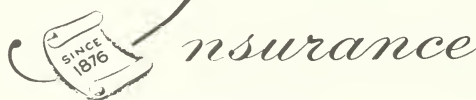
INTERMISSION

Selections from <i>Gigi</i>	Loewe-Bennett
The Night They Invented Champagne—	
<i>Gigi</i> —Waltz at Maxim's—	
I'm Glad I'm Not Young Anymore—	
The Parisians—Say a Prayer for Me Tonight—	
Thank Heaven for Little Girls	
Smoke Gets in Your Eyes	Kern-Bodge
South Rampart Street Parade	Bauduc/Haggart-May

Among those present: John Hancock FCA Association; Cape Cod Conservatory; Metropolitan District Commission; University of Pennsylvania; The Kendall Company; Franklin Catholic Women's Club; Union Hospital; Delta Kappa Gamma Society; Norwood Catholic Women's Club

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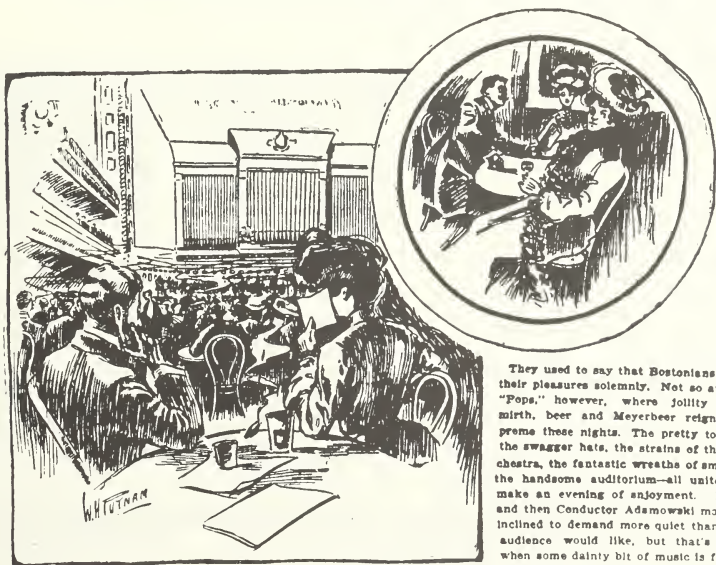
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Tatiana Yampolsky

Born and educated in the U.S.S.R., pianist Tatiana Yampolsky graduated from the Moscow State Conservatory, where she studied with Dmitri Bashkurov and Yakov Flier. She immigrated to the United States in 1973. In Boston, Ms. Yampolsky has appeared in recitals and chamber music concerts, as well as in a number of Boston Symphony Orchestra performances. In 1979 she appeared as guest soloist with the Atlantic Symphony Orchestra of Halifax, Nova Scotia. Tatiana Yampolsky and Pops concertmaster Emanuel Borok have recorded the Prokofiev F minor Violin Sonata for Advent.



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Scene at the Symphony Hall "Pops."

From the Boston Traveler, Friday 8 May 1903.

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

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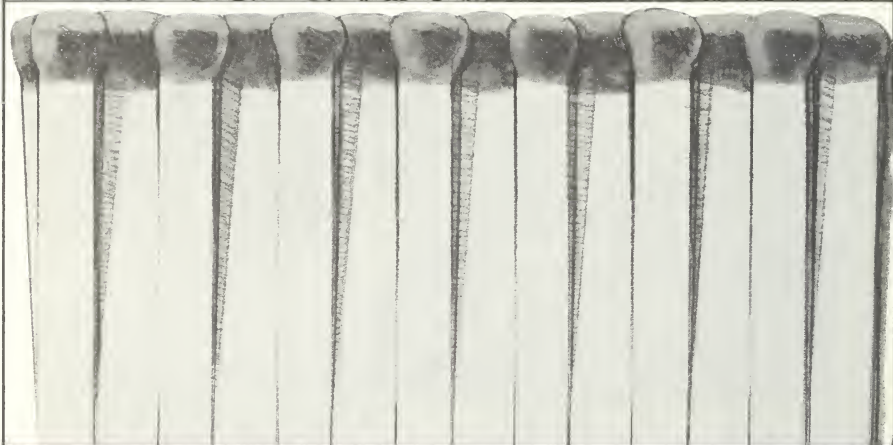
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Friday evening, 20 June 1980 at 8

Merrymakers' Dance, from <i>Nell Gwyn</i>	German
<i>The Bronze Horse Overture</i>	Auber
Barcarolle, from <i>Sebastian</i>	Menotti
From <i>The Empire Strikes Back</i>	Williams
The Asteroid Field	
Yoda's Theme	
The Imperial March	

INTERMISSION

Adagio in E Major for Violin and Orchestra, K. 261	Mozart
--	--------

JEROME ROSEN

Three from <i>Fiddler on the Roof</i>	Bock-Rosen
(Fantasy for Violin and Orchestra)	
If I Were a Rich Man	
Sabbath Prayer	
L'Chaim, to Life!	
(played without pause)	

JEROME ROSEN

INTERMISSION

Selections from <i>Ain't Misbehavin'</i>	arr. Hayman
I'm Gonna Sit Right Down and Write Myself a Letter—I Can't Give You Anything But Love— Mean to Me—Honeysuckle Rose— I've Got a Feeling I'm Falling— It's a Sin to Tell a Lie—Two Sleepy People—Ain't Misbehavin'	

Give It All You Got	Mangione-Byers
South Rampart Street Parade	Bauduc/Haggart-May

Among those present: Medford Chamber of Commerce; Liberty Mutual Insurance Club; Cross and Shield Association; Renssler Polytechnic Institute Alumni Association; A. W. Mayer Company; Glastonbury Abbey; Winchester Boat Club; New England Baptist Hospital; The Colgate Club of Boston; Millis Couples Club; Blue Hills Regional School; First Corps Cadets; Berklee College of Music; Maynard Lodge of Elks; Douglass College Alumnae Club of Boston; Bethany Covenant Church; The Boston Business and Professional Women's Club; First Congregational Church Chancel Choir, Concord, New Hampshire; Holy Rosary Sodality

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Jerome Rosen

Jerome Rosen started playing violin at five and piano at six, and majored in mathematics and philosophy as an undergraduate at Western Reserve University in Cleveland while continuing his musical studies. Before his appointment as assistant concertmaster of the BSO and concertmaster of the Boston Pops in 1972, he was associate concertmaster of the Detroit Symphony, and conductor and musical director of the Oak Park Symphony in Michigan. His violin teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. For seven seasons, Mr. Rosen was a violinist, conductor, and keyboard player with the Cleveland Orchestra, and he was eight times a member of the Casals Festival Orchestra. An active performer of solo and chamber music, Mr. Rosen is presently a violinist and



keyboard player with the Boston Symphony and Boston Pops.



Promenade Concert circa 1880

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Saturday evening, 21 June 1980 at 8

HARRY ELLIS DICKSON Conducting

Polonaise from <i>Eugene Onegin</i>	Tchaikovsky
<i>Semiramide</i> Overture	Rossini
Minuet in A	Boccherini
Hungarian Dances Nos. 5 and 6	Brahms

INTERMISSION

Concerto No. 1 in b flat minor for Piano and Orchestra, Op 23	Tchaikovsky
Allegro non troppo e molto maestoso	
Andante semplice	
Allegro con fuoco	
TATIANA YAMPOLSKY	

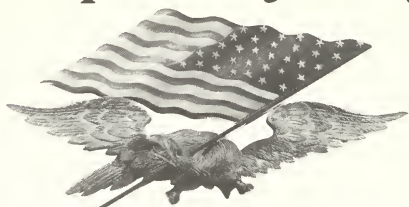
INTERMISSION

Selections from <i>Ain't Misbehavin'</i>	arr. Hayman
I'm Gonna Sit Right Down and Write Myself a Letter—I Can't Give You Anything But Love— Mean to Me—Honeysuckle Rose— I've Got a Feeling I'm Falling— It's a Sin to Tell a Lie—Two Sleepy People—Ain't Misbehavin'	
You Light Up My Life	Brooks
1941 March	Williams

Among those present: Massachusetts State Council Knights of Columbus;
Bentley College Alumni Association; The Clark Club of Greater Boston; Sigma
Epsilon Rho Honor Society; Boston and Maine Railroad; Charles Stark Draper
Laboratory; Salem Hospital; Amesbury and Horace Mann Schools Faculty;
Temple Sinai Couples Club; First Baptist Church of Nashua, New Hampshire;
United Methodist Church, Woburn; Northwestern Mutual Life; Chelmsford
Jaycees; Sheraton Boston Hotel; Community Lutheran Church of Enfield, New
Hampshire

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GUEST ARTIST

For a biography of Tatiana Yampolsky please see page 27.

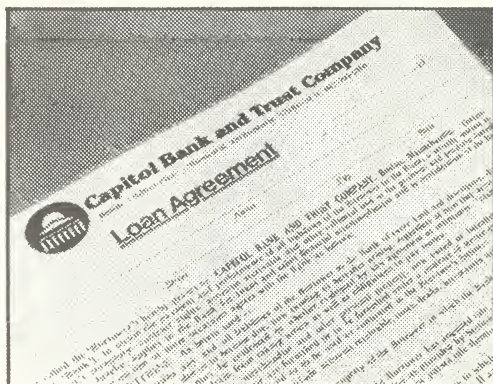


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From the Sunday Herald, 23 June 1895.

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Sunday evening, 22 June 1980 at 8

OLD TIMERS' NIGHT

Coronation March	Tchaikovsky
<i>Poet and Peasant</i> Overture	Suppé
Variations on <i>The Carnival of Venice</i> for Tuba and Orchestra	arr. Arban
CHESTER SCHMITZ	
Five Russian Folk Songs	Liadov
Religious Chant	
Christmas Song	
Humorous Song: I Danced with a Gnat	
Lullaby	
Village Dance	

INTERMISSION

Adagio in E Major for Violin and Orchestra, K. 261	Mozart
JEROME ROSEN	
Three from <i>Fiddler on the Roof</i> (Fantasy for Violin and Orchestra)	Bock-Rosen
If I Were a Rich Man	
Sabbath Prayer	
L'Chaim, to Life!	
(played without pause)	
JEROME ROSEN	

INTERMISSION

Memories Sing Along	arr. Hayman
Memories—School Days—	
I'm Looking Over a Four-Leaf Clover—	
Row, Row, Row—I Want a Girl—Always—	
A Pretty Girl—If You Knew Suzy—	
Deep in the Heart of Texas—God Bless America	
Saturday Morning Fever	arr. May
South Rampart Street Parade	Bauduc/Haggart-May
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Baldwin Piano	

For the words to the Memories Sing Along please see page 10.

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Chester Schmitz

Chester Schmitz has been principal tuba player of the Boston Symphony and Boston Pops orchestras since 1966. Born in Prairie du Chien, Wisconsin, Mr. Schmitz studied at the University of Iowa's School of Music, and his principal teacher was William Gower. Before joining the Boston Symphony, he played with the University of Iowa's Symphony Orchestra and Symphony Band, and in 1962 he was a winner of the Women's Association of the Minneapolis Symphony Orchestra Young Artists Competition. For the next two years he played in the United States Army Band in Washington, D.C. More recently, he was soloist in a nationally televised performance with Arthur Fiedler and Julia Child of *Tubby the Tuba*, which he has recorded. He has performed Vaughan Williams's Concerto for Tuba with the Boston Symphony, and he has appeared on numerous occasions as soloist with the Boston Pops and other orchestras



and bands in the New England area. The sousaphone on which Mr. Schmitz performs this week has been generously provided by Carl Fischer.

For a biography of Jerry Rosen please see page 31.

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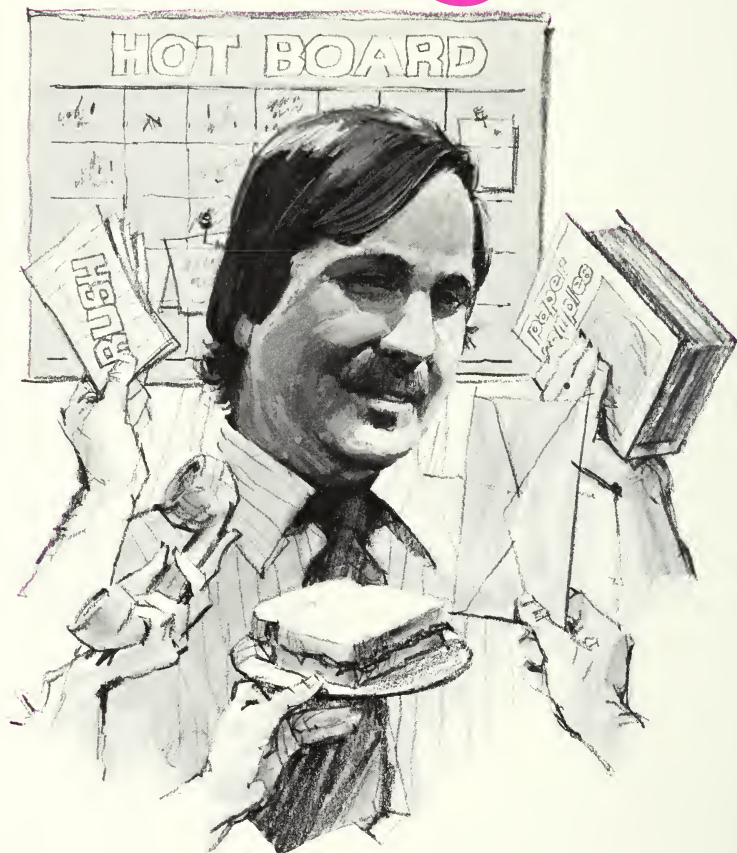
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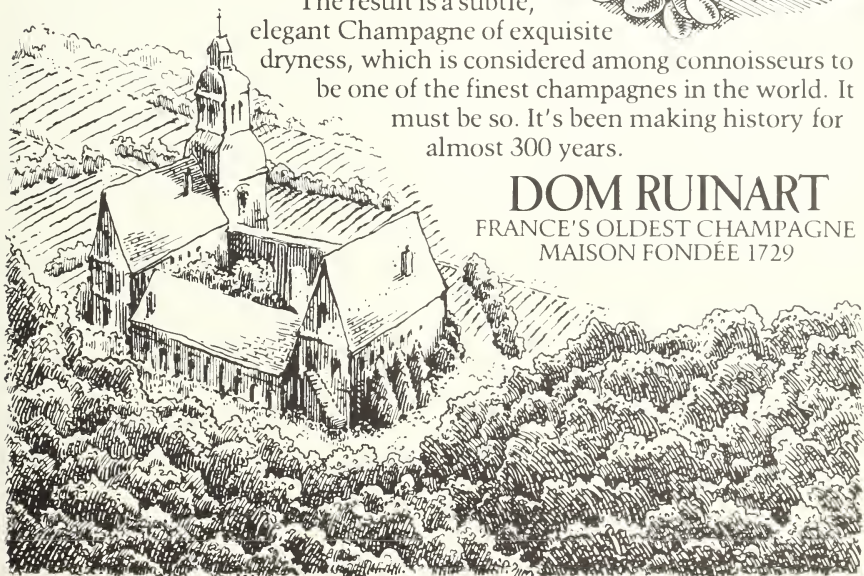
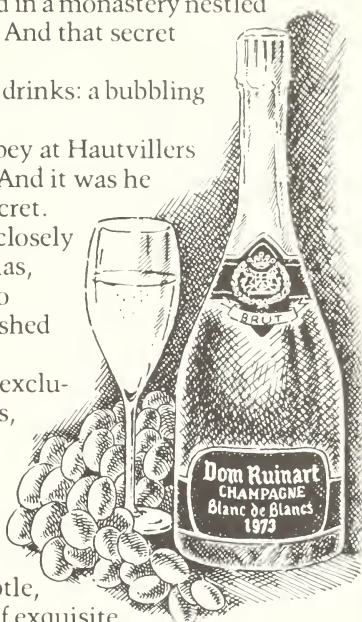
Before he died, Dom Ruinart gave the closely guarded information to his nephew, Nicholas, thus laying the groundwork for what was to become France's oldest and most distinguished Champagne house.

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Camembert	.90
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Danish Munster	1.50
Havarti with Caraway	1.50

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Italian Cookies	.90	Dobosch Torte (7 layers)	1.25
Napoleons	.90	Cheesecake (Plain)	1.25

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Cheezits	.30	Mixed Nuts	1.00
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Spanish Peanuts	.75	Mixed Nuts (No Peanuts)	1.35
Extra Large Peanuts	.80		

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Assorted Jelly Gems	2.25	Chocolates (2 oz.)	.65
Chocolate Thin Mints	2.15	French Drops (Hard Candies)	.75
Peppermint Patties	1.49	Imported Lindt Bars	1.25

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Vanilla, Chocolate, Strawberry & Coffee	1.00
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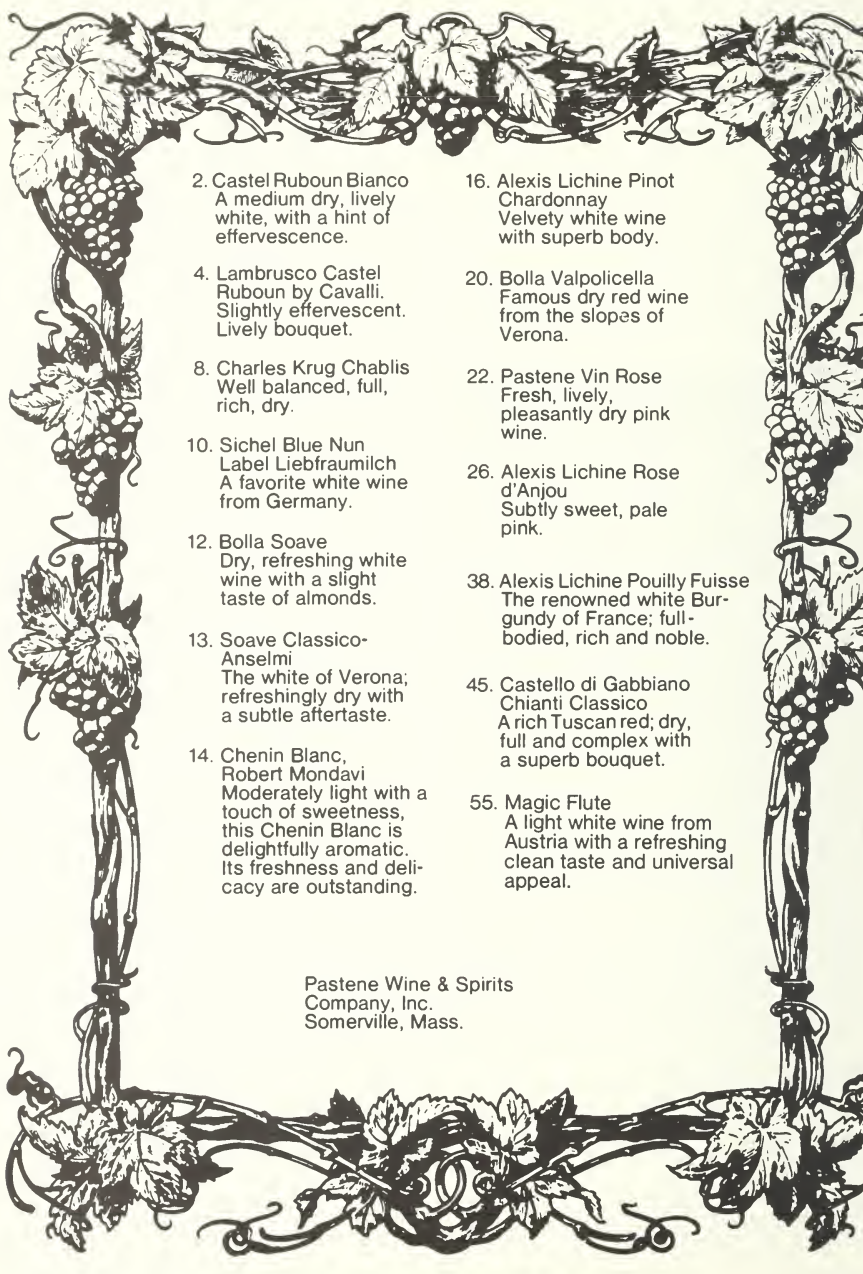
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Iced Coffee	.60	Iced Tea	.50

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Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.25

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 22. Pastene Vin Rose
Fresh, lively, pleasantly dry pink wine.
 26. Alexis Lichine Rose d'Anjou
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No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
3	Le Domaine Cold Duck, Almaden	7.00		6	Gancia Asti Spumante	12.50	
9	Paul Masson Brut.	10.00			NEW YORK STATE		
51	Blanc De Blancs, Almaden	12.25		5	Great Western Extra Dry	10.00	5.50
	FRANCE			7	Great Western Sparkling Burgundy	10.00	5.50
28	Le Duc Brut, Blanc de Blanc	12.00					
30	Taittinger, Brut La Francaise	30.00	16.00				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				ITALY		
55	Magic Flute, Morandell	6.50		2	Bianco, Castel Ruboun	4.75	
	CALIFORNIA			12	Soave, Bolla	7.25	4.25
8	Chablis, Charles Krug	5.50	3.25		GERMANY		
11	Chablis, Sebastiani Vineyards	5.50		10	Blue Nun, Sichel	7.75	4.50
14	Chenin Blanc, R. Mondavi	9.25		18	Bernkastel Riesling, The Bishop of Riesling	6.75	
15	Johannisberg Riesling, Sebastiani Vineyards	7.50		23	Langenbach Moselblumchen	6.50	
31	Pinot Chardonnay, Almaden	7.25			NEW YORK STATE		
33	Rhine, Taylor California Cellars	4.25		32	Taylor Chablis	4.25	
	FRANCE			34	Lancer's Vinho Branco	7.25	4.00
16	Pinot Chardonnay, A. Lichine	12.00					
21	Vouvray, Chateau Vaudenuits	7.25					
25	Macon Blanc, Nicolas	8.75					
38	Pouilly Fuisse, A. Lichine	19.00	9.75				

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
35	Burgundy, California Cellars	4.25		4	Lambrusco, Castel Ruboun	4.75	3.00
42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
	FRANCE			54	Coronas, Migel Torres	5.25	
24	Chantefleur, Burgundy	6.50					
40	Beaujolais Villages, Louis Jadot	9.50	5.50				

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Pastene Vin Rose	4.25	2.75	39	Lake Country Pink, Taylor	4.25	
	FRANCE				PORTUGAL		
26	Rose d'Anjou, A. Lichine	7.50	4.25	50	Lancer's Vin Rose	7.25	4.00

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No.		Bottle
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41	Taylor Cream Sherry	4.50
	SPAIN	
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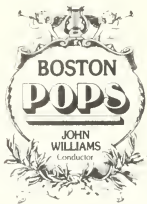


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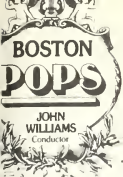
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JOHN WILLIAMS Conductor
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NINETY-FIFTH SEASON 1980

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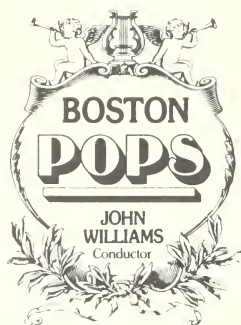
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HARRY ELLIS DICKSON
Associate Conductor

Violins I

George Zazofsky
Maynard Goldman
Joseph Conte
Eugene Gratovich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Wilma Smith
Carol Lieberman
Ann Leathers
Mary O'Reilly
Elliott Markow
Susan Light
Priscilla Hallberg
Jennie Shames

Violins II

William Waterhouse
Shirley Boyle
Kay Knudsen
Dianne Pettipaw
Anita Brooker
Gerald Mordis
Joseph Scheer
Jason Meyer
Lani King
Lynn Newdome
Anastasios Tsicoulas
Sandra Kott

Violas

Endel Kalam
Katherine Murdock
Kenneth Stalberg
Ronald Carbone
Eleftherios Eleftherakis
John Englund
Barbara Kroll
Aaron Picht

Cellos

Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses

Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Caplin
Prentice Pilot
Mark Atherton

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Stuart Dunkel

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contra Bassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets

Peter Chapman
James Simpson
Robert Earley
Charles Lewis

Trombones

Donald Sanders
Neal Kravitz
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Rhythm Section

Fred Buda — drum set
Ralph Jenkins — piano
Henry Wiktorowicz — guitar
Francis Gallagher — electric bass

Harp

Cynthia Price

Organ

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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also

written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa shortly before he opened his first full season as Conductor of the Boston Pops on 29 April 1980.

Cover Photo: Peter Schaaf

Cover Design: Jerry Schuerger

Set Design: Clint Heitman

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.


Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

Handicapped kids have a lot to give

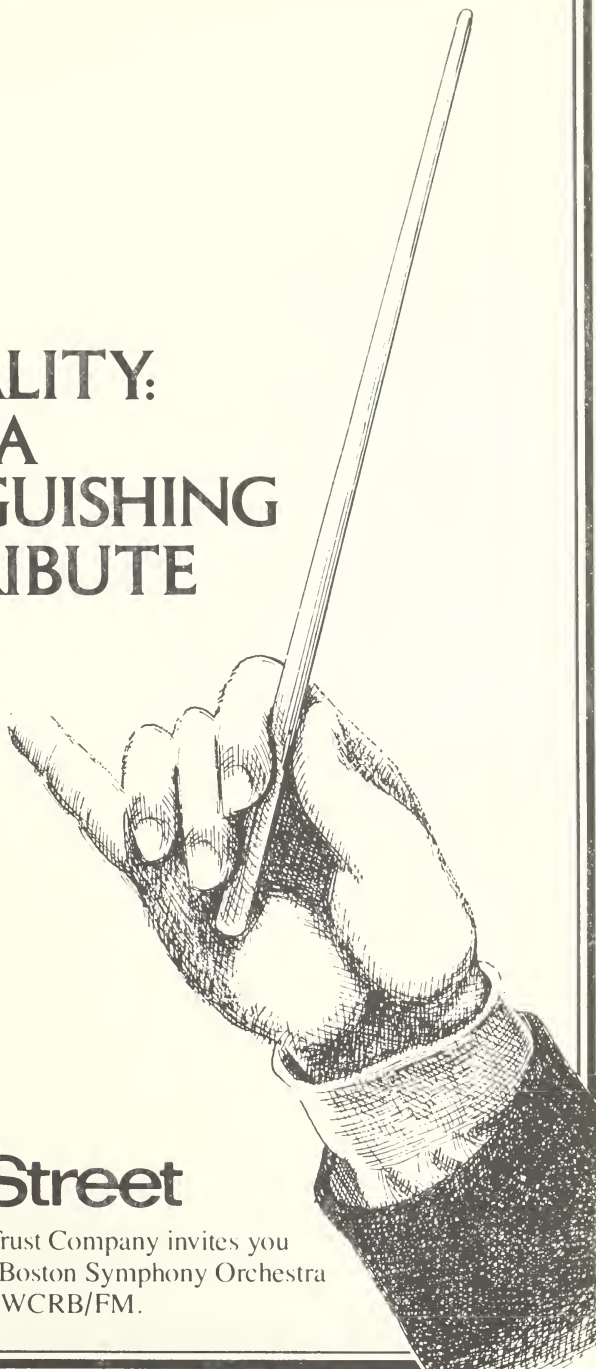


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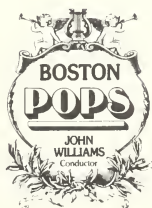
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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

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CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

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PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

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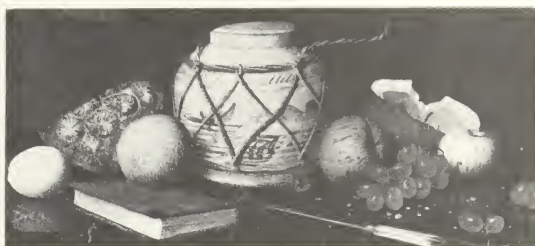
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An 1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

From the Boston Symphony Orchestra archives

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston “as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music.” In 1885, Higginson’s wish was realized when Adolf Neuendorff conducted the first of the “Music Hall Promenade Concerts.” From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night’s activity. The concerts, which were eventually given in the spring and christened “popular” and later “Pops,” became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On 7 May 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck’s tenure as music director. He had played violin or viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler’s appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

With Mr. Fiedler’s death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams was appointed Conductor. Other distinguished guest conductors who have appeared frequently in recent years include Erich Kunzel, John Covelli, and Mitch Miller.

In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.

HOW TO GET POPS TICKETS The 1980 Boston Pops season begins on Tuesday 29 April and runs through the middle of July, with performances on Tuesday through Saturday evenings at 8, and on Sunday evenings at 7:30. Concerts are scheduled on the Esplanade for 4, 5, and 6 July, and there will be no concerts in Symphony Hall on those evenings.

Available tickets go on sale at the Box Office on the Monday three weeks prior to the calendar week of the concerts. Mail orders and phone reservations are accepted for all ticket prices with the exception of the \$4 tickets, which are available *only* at the Box Office. Tickets for the concerts in July will be available beginning 16 June.

Programs are announced approximately ten days prior to each week of concerts, and weekly schedules are available in the Symphony Hall lobby. For up-to-date program information dial C-O-N-C-E-R-T.

Box Office hours are Monday from 10 a.m. to 6 p.m.; Tuesday through Saturday from 10 a.m. to 8:30 p.m.; and Sundays from 1 to 8 p.m.

OLD TIMERS NIGHT will be on Sunday 22 June. Tickets for this annual event will go on sale on Monday 2 June.

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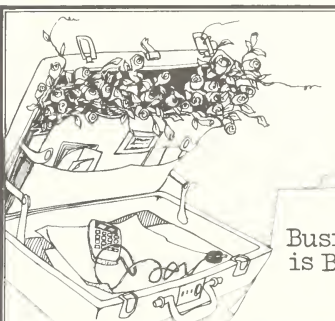
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KENNY LOGGINS
JUDY COLLINS

Tuesday, August 19

BONNIE RAITT

Tuesday, August 26

JAMES TAYLOR

Saturday, August 30

JACKSON BROWNE

Aug. 30 concert begins at 2:00 PM. All other concerts begin at 7:00 PM.

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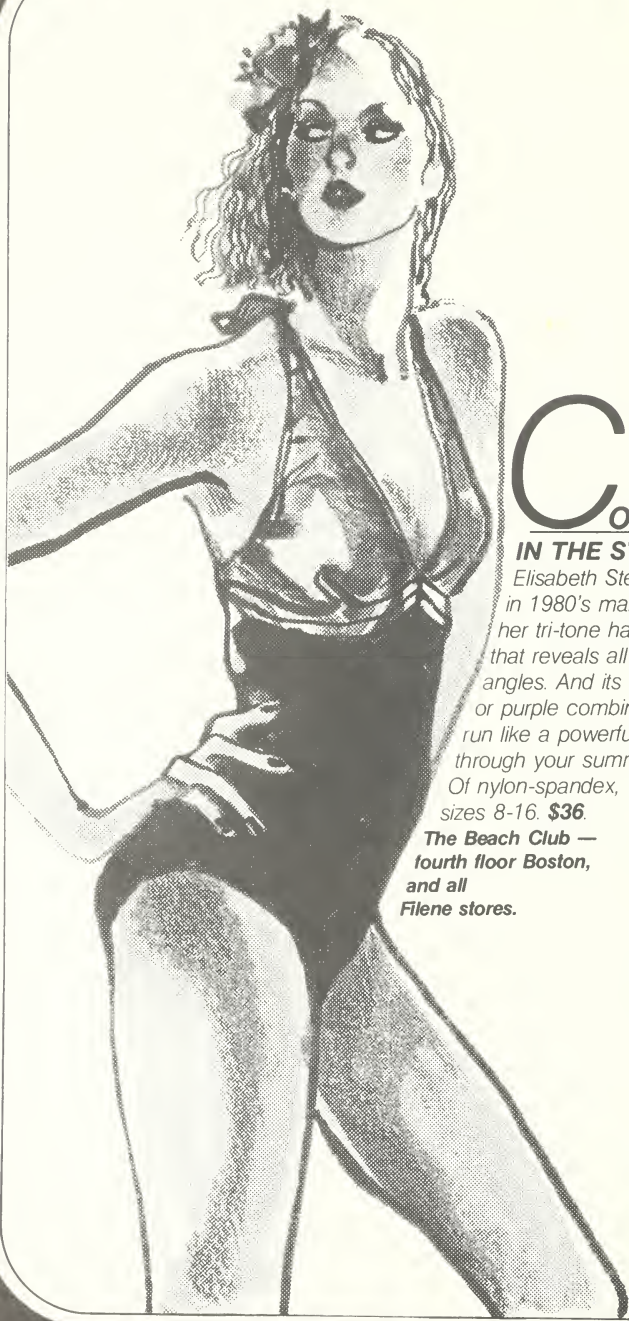


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ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Tuesday evening, 24 June 1980 at 8

NEWTON WAYLAND Conducting

HELEN KELLER CENTENNIAL CONGRESS NIGHT

American Salute

Porgy & Bess, A Symphonic Picture

Gould

Gershwin-Bennett

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THE NEW BLACK EAGLE JAZZ BAND

TONY PRINGLE, coronet

PETER BULLIS, banjo STAN McDONALD, clarinet & soprano saxophone

ELI NEWBERGER, tuba "PAM" PAMEIJER, drums

BOB PILSBURY, piano STAN VINCENT, trombone

Grandpa's Spells

New Rag

The Mooch

Shake It & Break It!

Ferdinand "Jelly Roll" Morton

Scott Joplin

Duke Ellington

H. Qualli Clark/Joe Frisco

Orchestrated and Arranged by Newton Wayland

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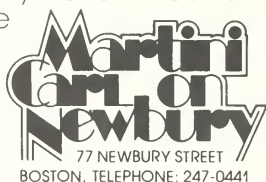
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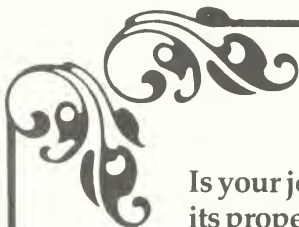
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Newton Wayland

Newton Wayland was born and raised in Santa Barbara, California and came to the east coast to attend Harvard. He also attended the New England Conservatory graduating with highest honors with a bachelor's degree in arranging and a master's degree in chamber music. While at the NEC Mr. Wayland was Music Director of the Gateway Playhouse in New Jersey; was founder and Director of the Funtastics, a group of singing waiters and waitresses on Cape Cod; Music Director of the Charles Playhouse in Boston; and host of an educational television show called "Performance." He was also a pianist and harpsichordist with the Boston Symphony Orchestra.

Since that time he has been Music Director of Public Television's Emmy Award-winning children's show "Zoom" (Paramount and Child-Art Records), has conducted opera for the Associate Artist Opera Company and the Castle Hill Summer Festival series, has played and arranged for Arthur Fiedler and the Boston Pops (Polydor and RCA records), written film and TV music (Nova-theme and incidental music for many shows including "Catch a Rainbow," "Feeling Free," "Including Me," and "The Virgin Island Experience"); was Music Director and arranger for the off-Broadway show "Berlin to Broadway with Kurt Weill" (Paramount Records); is Music Director of "Adventures in Music," a concert series for children; and founded and leads The Music Machine.



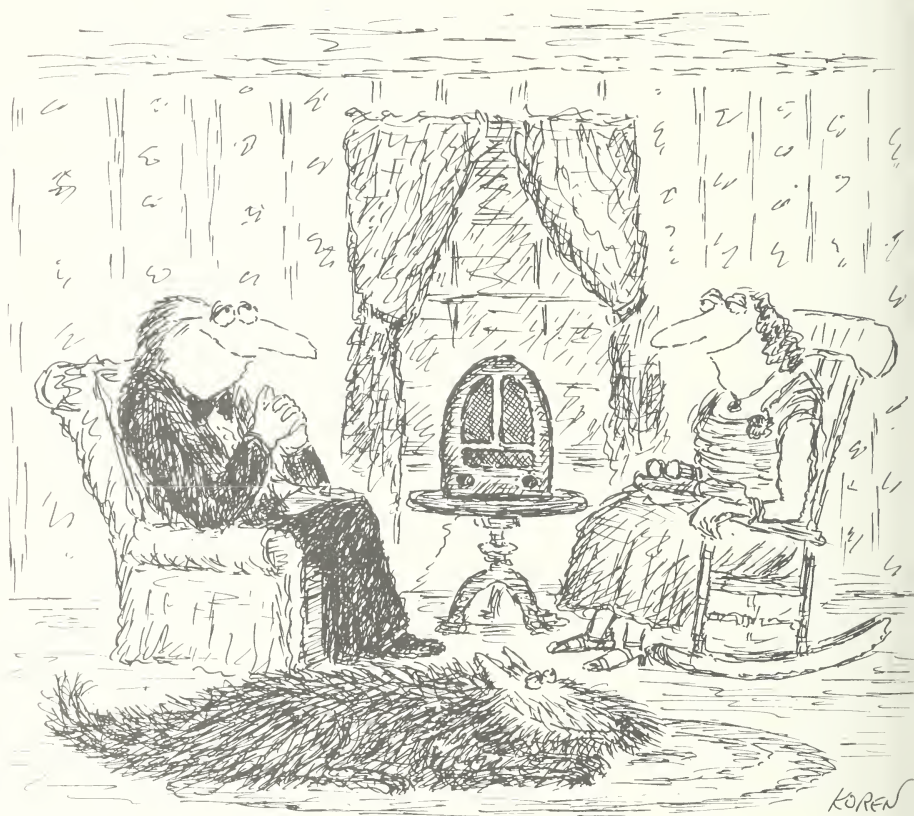
Mr. Wayland has been a guest conductor with the Boston Pops for several years and has recently conducted the Washington National Symphony at the Kennedy Center, the Rochester Philharmonic, and the Chautagua Symphony Orchestra. This past May he conducted four weeks of Pops concerts with the Minnesota Orchestra. Next season Mr. Wayland will become resident Pops conductor for the Minnesota Orchestra as well as for the Midwest Pops and the Oakland (California) Symphony.

For a biography of George Shearing please see page 31.

For a biography of Brian Torff please see page 35.

For a biography of The New Black Eagle Jazz Band please see page 40.

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THE BOSTON POPS ESPLANADE
ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Wednesday evening, 25 June 1980 at 8

NEWTON WAYLAND Conducting

American Salute

Gould

Porgy & Bess, A Symphonic Picture

Gershwin-Bennett

INTERMISSION

Rhapsody in Blue for Piano and Orchestra

Gershwin

BERTICA SHULMAN CRAMER

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Presenting

THE NEW BLACK EAGLE JAZZ BAND

TONY PRINGLE, coronet

PETER BULLIS, banjo

STAN McDONALD, clarinet & soprano saxophone

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For a biography of Newton Wayland please see page 19.

For a biography of The New Black Eagle Jazz Band please see page 40.

Bertica Shulman Cramer

Bertica Shulman Cramer was born in Havana, Cuba and began studying piano at the age of 3. She gave her first concert the following year and at the age of 7 was soloist with the Havana Symphony Orchestra.

At the close of World War II, Miss Cramer received a full scholarship to the Longy School of Music in Cambridge, and during subsequent years studied with Boris Goldovsky, Nadia Boulanger, Rosina Lhevinne, and Claudio Arrau. She was also a scholarship student at the Berkshire Music Center in Tanglewood.

Miss Cramer made her Boston debut in Jordan Hall and her New York debut in Carnegie Hall, and she has been soloist with the Philadelphia Orchestra, the Springfield Symphony, and the Wellesley Symphony. For the past 22 seasons, Miss Shulman has appeared with the Boston Pops Orchestra both in Symphony Hall and on the Esplanade, and she appears frequently in the New England area as a recitalist, accompanist, and with chamber music groups.



Besides private teaching, Miss Cramer is a member of the faculty of the Dana Hall School of Music in Wellesley, and of the Goldovsky Opera Institute at Southeastern Massachusetts University in Dartmouth, where she coaches opera and chamber music.

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Barcarolle, from <i>Sebastian</i>	Menotti
Die Schönbrenner Waltz, Op. 200	Lanner

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Hobgoblin, from <i>Symphonic Sketches</i>	Chadwick
Variations on a Rococo Theme for Violoncello and Orchestra, Op. 33	Tchaikovsky
NANCY GREEN	

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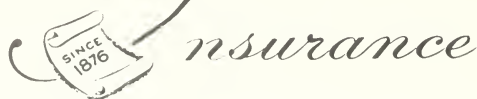
Stars and Stripes Forever March ADRITH SISSON, Conductor 1980 Musical Marathon Premium	Sousa
Selections from <i>A Little Night Music</i> Night Waltz—Send in the Clowns	Sondheim-Tunick
What A Fool Believes	McDonald/Loggins-Byers
South Rampart Street Parade	Bauduc/Haggart-May

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Nancy Green

Boston-born Nancy Green began her cello studies at the age of 8. She studied with Leonard Rose and Lynn Harrell, and has performed in the master classes of Mstislav Rostropovich at the University of California in Berkeley and in Lincoln Center in New York.

Ms. Green received a bachelor's and a master's from the Juilliard School in New York, and graduated in 1978 after winning the school's concerto competition and performing the Dvořák Concerto in Lincoln Center. She also won the Concert Artist's Guild Award which led to her New York recital debut, and later was among the top prize winners in both the Washington and J.S. Bach international competitions. She has played extensively throughout the United States and in Europe and is a regular guest on New York radio.

Ms. Green is currently living in London where she has been working with Jacqueline du Pre after receiving a Lusk Memorial Fellowship to the United Kingdom. The cello she plays in this evening's performance is a



J.B. Vuillaume cello graciously lent to her by Einar Holm, cellist of the Lennox Quartet, which is in residence at Ithaca College, Ithaca, New York.



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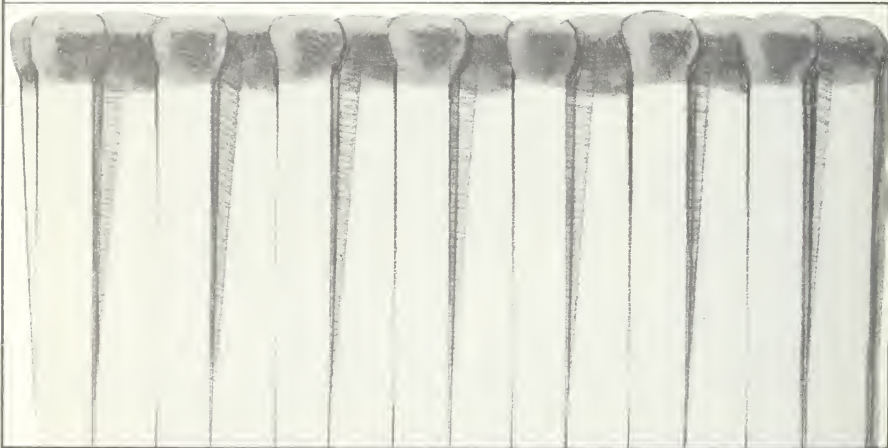
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Colonel Bogey March	Alford
<i>The Bronze Horse Overture</i>	Auber
Barcarolle, from <i>Sebastian</i>	Menotti
Die Schönbrenner Waltz, Op. 200	Lanner

INTERMISSION

Hobgoblin, from <i>Symphonic Sketches</i>	Chadwick
Variations on a Rococo Theme for Violoncello and Orchestra, Op. 33	Tchaikovsky

NANCY GREEN

The Skylarks will perform during the second intermission.
Charlotte Kyesbo, Director Anne Miffan, Accompanist

INTERMISSION

Selections from <i>A Little Night Music</i> Night Waltz—Send in the Clowns	Sondheim-Tunick
What a Fool Believes	McDonald/Loggins-Byers
South Rampart Street Parade	Bauduc/Haggart-May

Among those present: United Service Organization; Boston Post Office Social & Recreation Committee; Malden Kiwanis Club; Fenway Civic Association; Providence College; Couples Club of St. Margaret's Church; M & M Club; Monitor Lodge of Waltham; Library Field Studies; Church Hillers; Lexington Council on Aging; Central Baptist Church

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Baldwin Piano

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For a biography of Nancy Green please see page 27.

George Shearing

London-born George Shearing has created an international reputation for his musical talent as a pianist, arranger and composer. He is equally at home on the classical concert stage as on the jazz nightclub stage, with a quintet or a trio, a full orchestra, or in solo performance, and is recognized for his inventive orchestrated jazz. Shearing's compositions number better than 100 pieces, including his *Lullaby of Birdland* which has become a jazz standard. As an educator, Shearing has devoted many summers to teaching jazz technique, arrangement, and ensemble playing, both at the University of Utah Jazz Workshop and at the Chautaugua Institution.

A popular television personality he has made appearances on such popular US talk shows as *The Tonight Show*, *David Frost*, *Mike Douglas*, *Merv Griffin*, *Dick Cavett*, *Ed Sullivan*, *Steve Allen* and the *Today Show*. In addition, he had his own television show in Los Angeles.

Born in London and congenitally blind, Shearing was the youngest of nine children. He discovered his musical ability when he found he could duplicate tunes from the family crystal set on the piano. His only formal musical education consisted of 4 years of study at the Lindon Lodge School for the Blind, and while his talent won him a number of university scholarships, he was forced to refuse them in favor of a more financially productive pursuit—playing piano in a neighborhood pub. After a series of similar club dates, he joined an all-blind band, a short-lived project sponsored by the Royal National Institution for the Blind. Through this Shearing developed a friendship with the noted jazz critic Leonard Feather and with Feather's help made his first appearance on BBC radio. He also cut his first record, *Squeezing the Blues*, playing the accordion to Feather's piano accompaniment.

Shearing's keyboard reputation flourished through engagements in top London supper clubs



and as a popular guest on the BBC. While still in his twenties, he landed a recording contract with Decca Records and became one of the top selling artists in Britain. In 1941 he won his first popularity poll victory from *The Melody Maker Magazine*, and for the next 7 years he dominated the British Jazz polls.

George Shearing has accumulated awards from every trade and jazz poll, including 7 citations from *Down Beat Magazine*. An international favorite, he has made numerous concert appearances throughout Japan, Australia, Europe, South America and the West Indies, as well as in this country performing regularly for major showrooms and playing numerous community concerts.

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<i>Candide</i> Overture	Bernstein
Fugue a la Gigue	Bach-Holst
From <i>The Empire Strikes Back</i>	Williams
The Asteroid Field	
Yoda's Theme	
The Imperial March	

INTERMISSION

Hobgoblin, from <i>Symphonic Sketches</i>	Chadwick
Variations on a Rococo Theme for Violoncello and Orchestra, Op. 33	Tchaikovsky
NANCY GREEN	

INTERMISSION

Selections from <i>Gigi</i>	Loewe-Bennett
The Night They Invented Champagne—	
<i>Gigi</i> —Waltz at Maxim's—	
I'm Glad I'm Not Young Anymore—	
The Parisians—Say a Prayer for Me Tonight—	
Thank Heaven for Little Girls	
Through the Eyes of Love, from <i>Ice Castles</i>	Hamlisch-Byers
South Rampart Street Parade	Bauduc/Haggart-May

Among those present: General Convention of the New Jerusalem; The Paulist Center Community; Lutheran Church of the South Shore; Sheraton Boston Hotel
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Baldwin Piano

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For a biography of Nancy Green please see page 27.

Brian Torff

Bass player, composer and arranger Brian Torff was born in Chicago. He began his musical studies on the piano, but later at the age of 11 took up studying the bass. After attending Berklee College of Music here in Boston for a year, he moved to New York where he continued his training at the Manhattan School of Music studying bass with Orin O'Brien of the New York Philharmonic.

Brian Torff's professional career began in 1974 when he was asked to join singer Cleo Laine on tour. The tour stretched into a two-year association and during that time Torff began working with other musicians including Marylou Williams and the late Erroll Garner. Two years later he joined jazz violinist Stephane Grappelli and for the next three years toured with Grappelli throughout the United States, Canada, Europe, Japan and Australia. When not with Grappelli, Torff performed regularly with pianist Marian McPartland. Torff's arrangement of McPartland's composition *Ambiance* was a 1980 Grammy Award nominee and appears on the Concord Jazz album *From This Moment On*.

Since late 1978 Brian Torff has been performing in duo with George Shearing. Together they have toured throughout this country, in Canada, Europe and Brazil. Their first album together *Blues Alley Jazz* was recorded live on the Concord Jazz label in

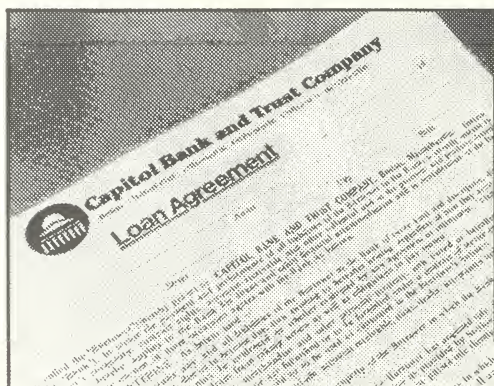


Washington, D.C., and was released this past February.

In addition to club dates, the George Shearing Duo frequently performs with orchestra and these performances with the Boston Pops will mark the premiere of Torff's orchestration of Claude Bolling's *Africaine*.

In addition to his recording with George Shearing, Brian Torff has recorded with Tony Bennett, Jackie Cain, and Roy Kral, Marylou Williams, Sonny Stitt, and pop artist Steve Forbert.

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Jerusalem of Gold	Shemer-Hayman
Bolero	Ravel

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Eli-Eli	Traditional
PETER CHAPMAN, trumpet	
Hungarian Dances Nos. 5 and 6	Brahms

INTERMISSION

Selections from <i>Fiddler on the Roof</i>	Bock-Mason
Fiddler on the Roof—Matchmaker, Matchmaker—	
Far from the Home I Love—	
Miracle of Miracles—Sunrise, Sunset—	
Anatevka—To Life	
Cabaret	Kander-Hayman
South Rampart Street Parade	Bauduc/Haggart-May

Among those present: Western Electric Company; Young at Heart; University of Cincinnati Alumni; Temple B'Nai Israel, Revere; Nazareth Child Care Center

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Baldwin Piano

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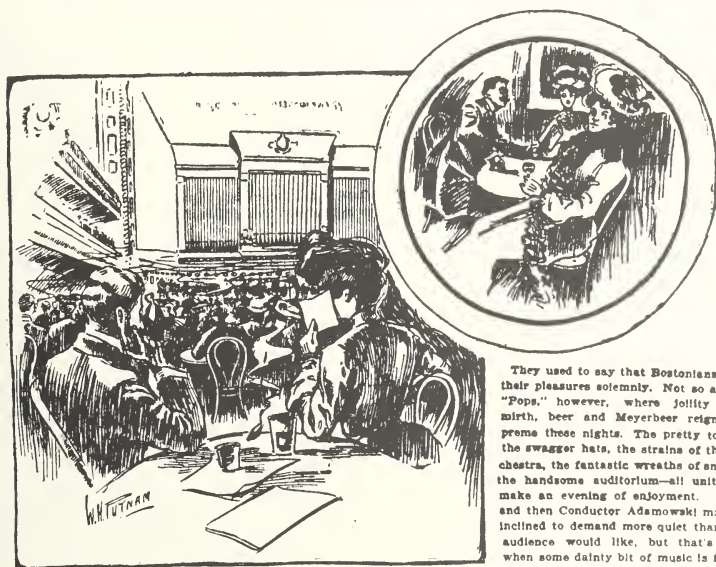
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Peter Chapman

Born in Montreal, Canada, Peter Chapman received both his Bachelor's and Master's degrees from Boston University. His recent solo appearances include concerti with the Pops and Esplanade Orchestras, the Monadnock Festival Orchestra and the Nashua Symphony. He is principal trumpet of the Boston Ballet and Opera Orchestras, first trumpet of the Cambridge Brass Quintet, and was selected by Leonard Bernstein for the original cast of *Mass*.



AT BOSTON'S SPRING MUSIC-FEST.



Scene at the Symphony Hall "Pops."

From the Boston Traveler, Friday 8 May 1903.

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

— FROM THE BOSTON SYMPHONY ARCHIVES.

GUEST ARTISTS

The New Black Eagle Jazz Band

For nearly a decade the New Black Eagle Jazz Band has been playing the traditional, swinging jazz of New Orleans, the big band music of Chicago, Satchmo, Jelly Roll Morton, King Oliver, Duke Ellington, and a whole rich tradition of Black American music.

A group of young professional men make up the New Black Eagle Jazz Band: leader Tony Pringle is a computer designer and Director of Research and Development at a computer company; Stan McDonald is Library Director at Framingham State College; Stan Vincent is president of an advertising agency; Cees Hans Pameijer is a dentist involved in research, teaching, and practice at Boston University; Peter Bullis is an architect, Eli Newberger a pediatrician, and Bob Pilsbury a psychologist.

Tony Pringle formed the band in the late 50's when he met a clarinetist from New Orleans, Tommy Sancton, and formed the Black Eagle Jazz Band with Eli Newberger on the piano. Peter Bullis soon joined the group as banjo player, replacing their previous player who moved to Texas. Sancton also left, and in 1971 Pameijer, McDonald, and Vincent filled out the group on drums, clarinet, and trombone. Later that year Bob



Pilsbury joined the group as pianist, leaving Eli Newberger free to play the tuba.

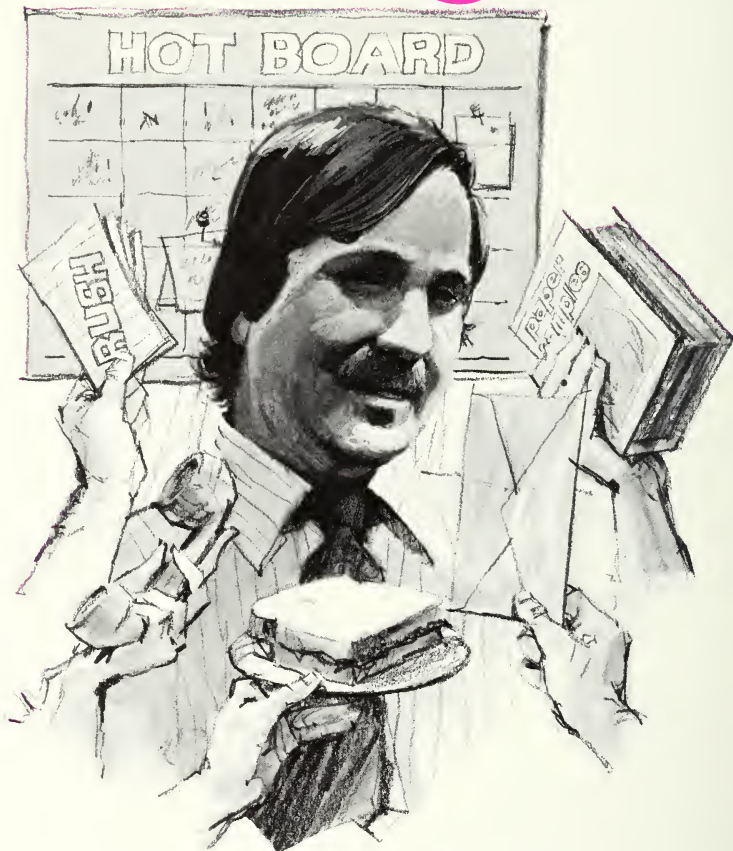
The 9-year-old group has a repertoire of some 400 tunes, and they appear every Thursday night at the Sticky Wicket Pub in Hopkinton, Massachusetts. In addition, they play numerous outside engagements every year in clubs, concerts, on radio and television, and in jazz festivals all over the United States and in Europe. They were recently billed as the feature attraction at the Breda Jazz Festival in Breda Holland, and their album *Kid Thomas and The New Black Eagle Jazz Band* (one of 9 they've recorded, the most recent one on the Philips label) was chosen as one of the 1976 "Best of Pops" by *High Fidelity*.



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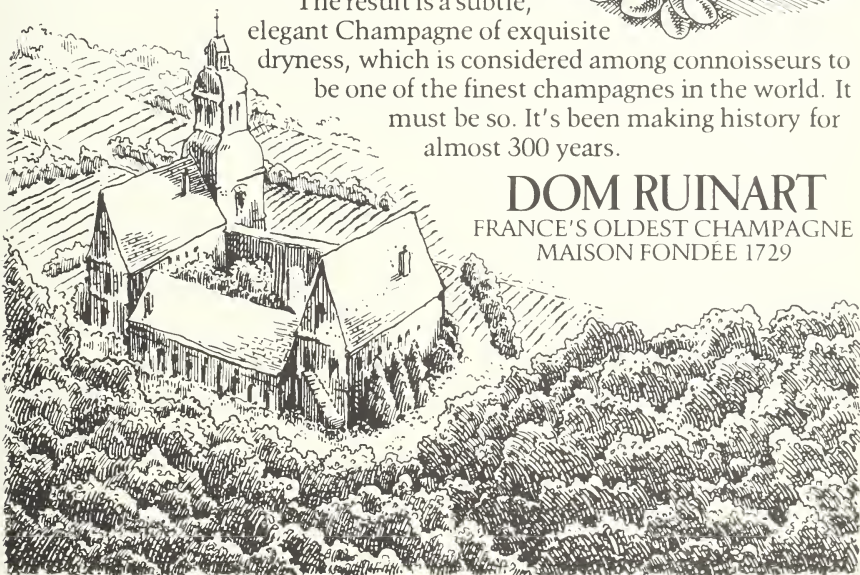
Before he died, Dom Ruinart gave the closely guarded information to his nephew, Nicholas, thus laying the groundwork for what was to become France's oldest and most distinguished Champagne house.

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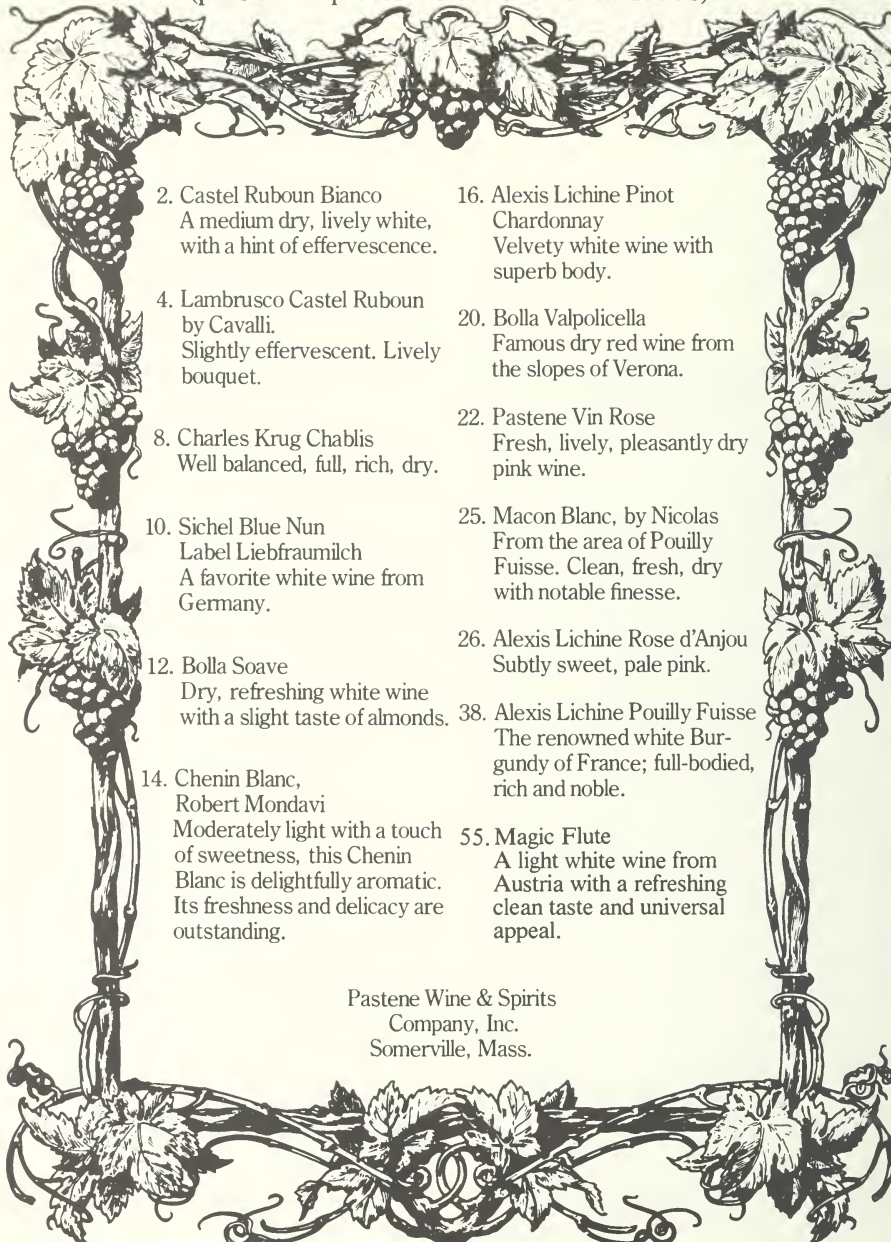
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42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
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	FRANCE			54	Coronas, Migel Torres	5.25	
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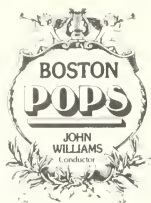


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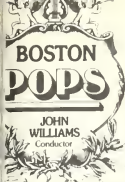
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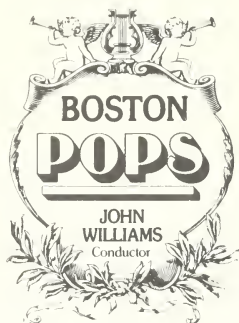
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Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Wilma Smith
Carol Lieberman
Ann Leathers
Mary O'Reilly
Elliott Markow
Susan Light
Priscilla Hallberg
Jennie Shames

Violins II

William Waterhouse
Shirley Boyle
Kay Knudsen
Dianne Pettipaw
Anita Brooker
Gerald Mordis
Joseph Scheer
Jason Meyer
Lani King
Lynn Newdome
Anastasios Tscoulas
Sandra Kott

Violas

Endel Kalam
Katherine Murdock
Kenneth Stalberg
Ronald Carbone
Eleftherios Eleftherakis
John Englund
Barbara Kroll
Aaron Picht

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Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

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Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Caplin
Prentice Pilot
Mark Atherton

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Stuart Dunkel

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contra Bassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

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Peter Chapman
James Simpson
Robert Earley
Charles Lewis

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Donald Sanders
Neal Kravitz
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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also

written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa shortly before he opened his first full season as Conductor of the Boston Pops on 29 April 1980.

Cover Photo: Peter Schaaf

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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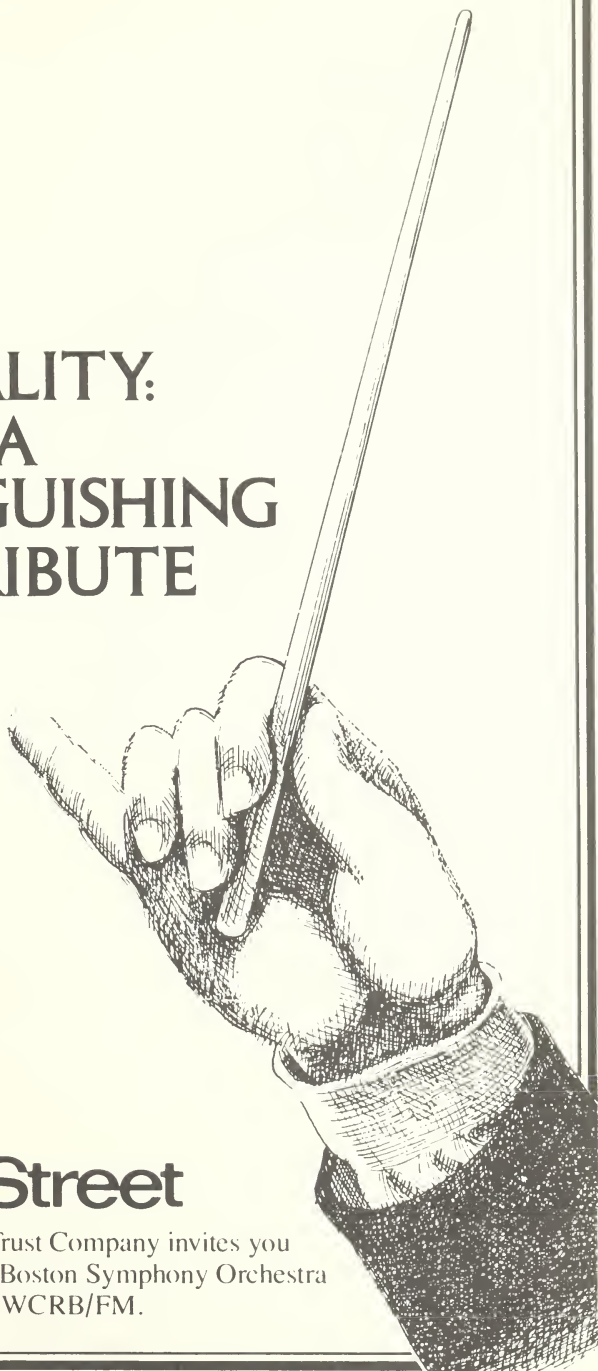
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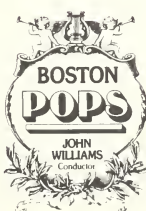
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LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

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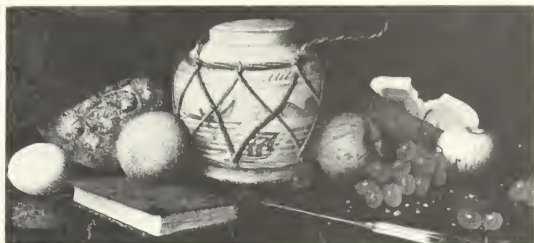
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The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.



ARTHUR FIEDLER
(1894-1979)

The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 }
- 1893 } Timothee Adamowski
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

- 1901 }
- 1902 } Max Zach, Gustav Strube
- 1903 }
- 1904 } Timothee Adamowski
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 }
- 1911 } Gustav Strube, André Maquarre
- 1912 }
- 1913 } Otto Urack, André Maquarre,
- 1914 } Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston “as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music.” In 1885, Higginson’s wish was realized when Adolf Neuendorff conducted the first of the “Music Hall Promenade Concerts.” From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night’s activity. The concerts, which were eventually given in the spring and christened “popular” and later “Pops,” became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On 7 May 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck’s tenure as music director. He had played violin or viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler’s appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

With Mr. Fiedler’s death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams was appointed Conductor. Other distinguished guest conductors who have appeared frequently in recent years include Erich Kunzel, John Covelli, and Mitch Miller.

In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.



The Esplanade Concerts—

Arthur Fiedler founded the Esplanade concerts in 1929, having spent several years in the planning and promotion of this now famous series. The concerts are held approximately 10 times each summer at the Hatch Memorial Shell on the Charles River Esplanade, at the foot of Beacon Hill. John Williams will carry on the tradition of these concerts, which are free to the public and one of the area's most popular summertime events. The atmosphere is festive and informal, with concert-goers bringing blankets and picnic suppers, while others listen from the vantage point of their yachts anchored in the nearby Charles River lagoon. Audiences of 50,000 are not unusual. For the Bicentennial July Fourth concert, a half million people crowded the banks for a performance of Tchaikovsky's *1812 Overture* and a fireworks display. The Esplanade concerts also include a special daytime performance for children, planned and conducted by Associate Conductor Harry Ellis Dickson.

The 1980 Esplanade concerts will be held on the following dates:

Friday evening 4 July at 8
Saturday evening 5 July at 8:30
Sunday evening 6 July at 8:30
Tuesday evening 22 July at 8:30
Wednesday evening 23 July at 8:30
Thursday morning 24 July at 10:15 (Youth Concert)
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Friday evening 25 July at 8:30
Saturday evening 26 July at 8:30
Sunday evening 27 July at 8:30

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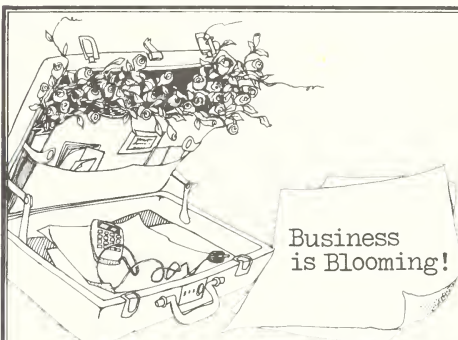
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Monday, August 4

KENNY LOGGINS
JUDY COLLINS

Tuesday, August 19

BONNIE RAITT

Tuesday, August 26

JAMES TAYLOR

Saturday, August 30

JACKSON BROWNE

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BOSTON
POPS
1980

THE BOSTON POPS ESPLANADE
ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Tuesday evening, 1 July 1980 at 8

HARRY ELLIS DICKSON conducting

Coronation March from <i>The Prophet</i>	Meyerbeer
<i>Die Fledermaus</i> Overture	Strauss
Minuet	Bolzoni
Die Schönbrenner Waltz	Lanner

INTERMISSION

Concerto in a minor for Piano and Orchestra, Op. 16	Grieg
Allegro molto moderato	
Adagio—	
Allegro moderato molto e marcato	
JACKIE PARKER	

INTERMISSION

Selections from <i>Ain't Misbehavin'</i>	arr. Hayman
I'm Gonna Sit Right Down and Write Myself a Letter—	
I Can't Give You Anything But Love—Mean to Me—	
Honeysuckle Rose—I've Got a Feeling I'm Falling—	
It's a Sin to Tell a Lie—Two Sleepy People—	
Ain't Misbehavin'	
Through the Eyes of Love, from <i>Ice Castles</i>	Hamlisch-Byers
South Rampart Street Parade	Bauduc/Haggart-May

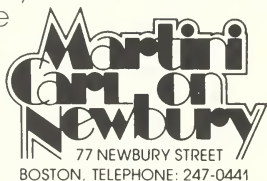
Among those present: Senator Paul D. Harold Committee; Massachusetts Association of Realtors; Academy of Musical Arts, Inc.; Eastern Airlines; Order of Eastern Star Believers Association; Members of the Rebekah Assembly of Massachusetts; Squantum Community Center; Charles River Marathon Association; Ciccolo Associates; Lexington Rotary Club; German-American Ladies Club

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Jackie Parker

Jackie Parker, currently a student of Adele Marcus at the Juilliard School, made his first public appearance at the age of 5 with the Vancouver Youth Orchestra, and today he holds more than 200 first place awards in local, national, and international piano competitions. Last year he was one of the three top award-winners in the First Gina Bachauer Memorial Competition at Juilliard. In 1975 while studying with his uncle, Edward J. Parker, Mr. Parker received the prestigious ARCT Gold Medal for Canada, and that same year, as the pianist with the Hoebig Trio, he tied for the top prize in the Concertino Praga Competition in Czechoslovakia. Two years ago he received the first prize in the Eckhardt-Grammaté Competition in Canada, and subsequently gave a 1979 Canadian recital tour.

While on tour in Canada this past March, Mr. Parker performed under the baton of Harry Ellis Dickson in four performances of



the Grieg Piano Concerto with the Vancouver Symphony, which will be nationally televised during the summer. Tonight's performance marks Mr. Parker's debut with the Boston Pops Orchestra.



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THE BOSTON POPS ESPLANADE
ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Wednesday evening, 2 July 1980 at 8

NAOZUMI YAMAMOTO conducting

Here Comes Naozumi	J. Strauss
<i>Barber of Seville</i> Overture	Rossini
Les Preludes	Liszt

INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43	Rachmaninoff
FREDERICK MOYER	

INTERMISSION

Symphonic Marches Around the World	
March from <i>The Nutcracker</i> (Russia)	Tchaikovsky
Rakoczy March (Hungary-France)	Berlioz
Turkish March (Turkey-Germany)	Beethoven
Radetzky March (Austria)	J. Strauss, Sr.
Grand March from <i>Aida</i> (Italy)	Verdi
Pomp and Circumstance,	
March No. 1 in D Major (Great Britain)	Elgar
Liberty Bell March (America)	Sousa

Among those present: American Cancer Society, Newton Branch; Oakley Country Club, Watertown; Algonquin Club; Harvard Dental Wives Association; Sitzundjibbers; St. Nicholas; Temple Emanuel; Autoroll Dennison Company; Pond Plain Improvement Association of South Weymouth

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Naozumi Yamamoto

Son of the noted conductor and composer Naotada Yamamoto, Naozumi Yamamoto was born in Tokyo in 1932, and studied with Hideo Saito, a former teacher of Seiji Ozawa. He then went on to the Tokyo Arts University where he studied composition from 1952 through 1955, and conducting from 1955 through 1958 with Akeo Watanabe, a director of the Japan Philharmonic. After graduating Mr. Yamamoto wrote "A Japanese Capriccio for Traditional Instruments and Orchestra," one of his best-known pieces, for the Japan Philharmonic.

In 1964, and again in 1972, he was commissioned to write marches for the Olympic games held in Japan, and every year since 1968, he has written the music for one of Japan's most popular and longest running movie series. He also composes regularly for television, stage-show, and radio.

In 1972, Mr. Yamamoto and Seiji Ozawa formed the New Japan Philharmonic Orchestra which has become well-known to music lovers everywhere.

Since 1973, he has hosted his own television show, "Here Comes the Orchestra," which has run for over 300 shows with such guests as Leonard Bernstein, Isaac Stern, and Joseph Silverstein. The show became very popular in Japan and has done much to bring classical music to a wider audience.



Mr. Yamamoto is a frequent and popular radio broadcaster, and has done numerous advertisements for everything from coffee percolators to chocolate. He also makes many charity appearances.

He is Director of the Federation of Japanese Composers, and is the author of two books about music, both of which became best sellers in Japan.

For a biography of Frederick Moyer please see page 27.

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Thursday evening, 3 July 1980 at 8

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J. Strauss

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Mozart

Allegro

Romance: Andante

Menuetto: Allegretto

Rondo: Allegro

Symphony No. 9 in e minor, *From the New World*, Op. 95

Dvořák

IV Allegro con fuoco

INTERMISSION

Rhapsody on a Theme of Paganini
for Piano and Orchestra, Op. 43

Rachmaninoff

FREDERICK MOYER

INTERMISSION

Symphonic Marches Around the World

March from *The Nutcracker* (Russia)

Tchaikovsky

Rakoczy March (Hungary-France)

Berlioz

Turkish March (Turkey-Germany)

Beethoven

Radetzky March (Austria)

J. Strauss, Sr.

Grand March from *Aida* (Italy)

Verdi

Pomp and Circumstance,

March no. 1 in D Major (Great Britain)

Elgar

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Sousa

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For a biography of Naozumi Yamamoto please see page 23.

Fred Moyer

Fred Moyer of Wayland, Massachusetts, began piano studies at the age of 7. Later, at the age of 14, he decided to pursue music seriously and took up intensive study with Theodore Lettvin. As a high school student he was awarded a full scholarship to attend the Curtis Institute of Music in Philadelphia. He has participated in master classes taught by Andre Watts at Tanglewood in 1974, and studied with Leon Fleisher in Baltimore.

Mr. Moyer has appeared as soloist with the Boston Symphony Youth Concerts Orchestra, the Holy Trinity Orchestra of Port-au-Prince, Haiti, the Springfield, Brockton, and Newton Symphony orchestras, the Philadelphia Orchestra, the Opera Orchestra of Genoa, Italy, most recently with the Minnesota Orchestra, and for three summers with the Boston Pops Orchestra. In 1978 he toured throughout Japan as soloist with the Japan Philharmonic Orchestra.

He is currently a student of Menahem Pressler at the University of Indiana, Bloomington, where for two years he has



been awarded the Joseph Battista Award.

Mr. Moyer will play the Steinway piano for these performances.

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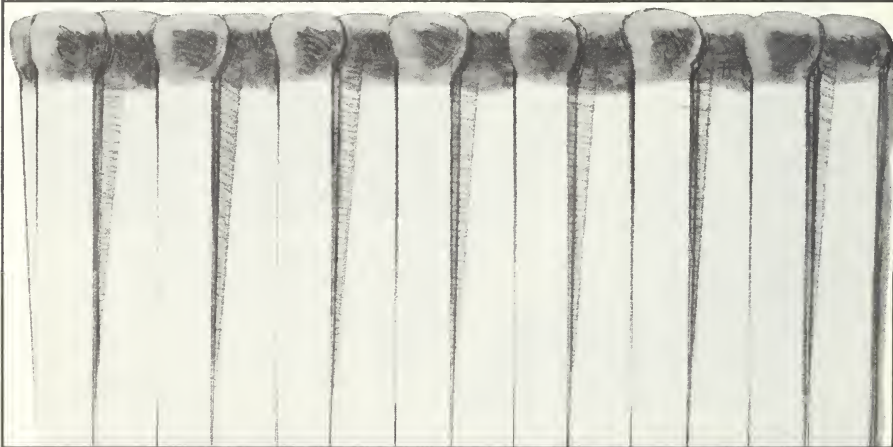
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ESPLANADE
BOSTON, MASSACHUSETTS

Fanfare for the Common Man	Copland
Suite of Old American Dances	Bennett
Cake Walk	
Schottische	
Rag	
Cowboys Overture	Williams
Yoda's Theme and the Imperial March, from <i>The Empire Strikes Back</i>	Williams

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Coronation March	Tchaikovsky
Selections from <i>My Fair Lady</i>	Loewe-Bennett
I Could Have Danced All Night—	
On the Street Where You Live—	
Wouldn't It Be Lovely—Show Me—	
The Embassy Waltz—Get Me to the Church on Time—	
I've Grown Accustomed to Her Face—	
With a Little Bit of Luck	
1812, Ouverture Solennelle	Tchaikovsky
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ESPLANADE
BOSTON, MASSACHUSETTS

Coronation March	Tchaikovsky
<i>The Bronze Horse Overture</i>	Auber
Barcarolle, from <i>Sebastian</i>	Menotti
From <i>The Empire Strikes Back</i>	Williams
The Asteroid Field	
Yoda's Theme	
The Imperial March	

INTERMISSION

THE STAR-SPANGLED BANNER

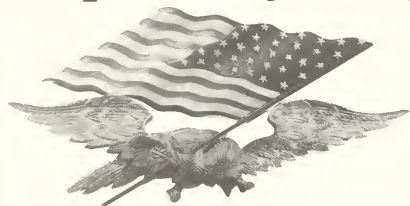
Suite of Old American Dances	Bennett
Cake Walk	
Schottische	
Rag	
Selections from <i>My Fair Lady</i>	Loewe-Bennett
I Could Have Danced All Night—	
On the Street Where You Live—	
Wouldn't It Be Lovely—Show Me—	
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With a Little Bit of Luck	

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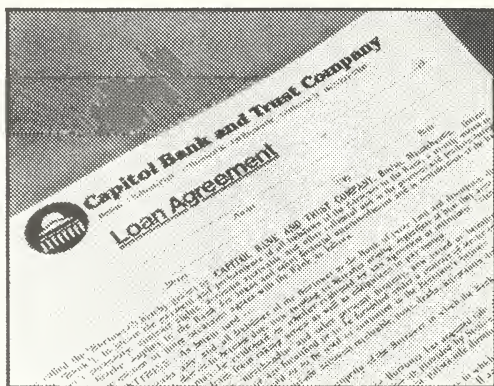
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1885 photo of the Hamilton Place entrance to the old Boston Music Hall where the first Pops concert was held.

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BOSTON
POPS
1980

THE BOSTON POPS ESPLANADE
ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, 6 July 1980 at 8:30

ESPLANADE

BOSTON, MASSACHUSETTS

HARRY ELLIS DICKSON conducting

National Emblem March	Bagley
<i>William Tell</i> Overture	Rossini
Londonderry Air	Grainger
The Irish Suite	Anderson
Irish Washerwoman	
Minstrel Boy	
Last Rose of Summer	
Rakes of Mallow	

INTERMISSION

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Artist's Life Waltz	Strauss
Selections from <i>Carousel</i>	Rodgers-Anderson
What's the Use of Wond'rin'? —	
Waltz—If I Loved You—	
June is Bustin' Out All Over	

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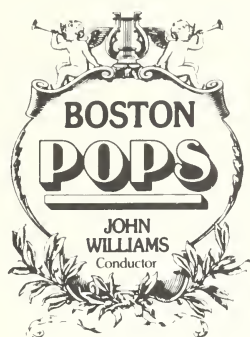
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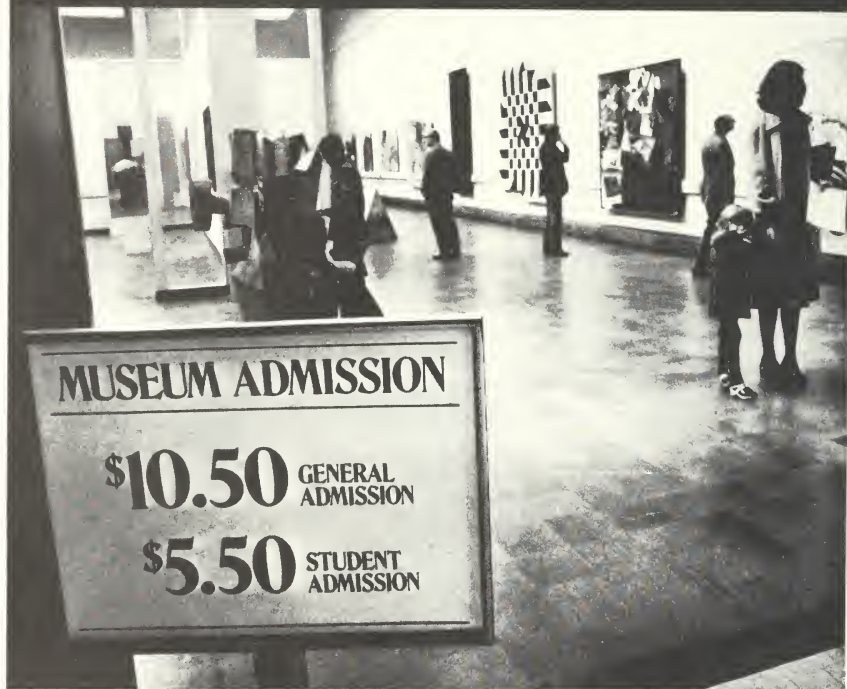
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Richard Rodgers Night	6 July
Oscar Peterson	13 July
Marilyn Horne	20 July
Ray Charles	27 July
Liona Boyd	3 August
Joel Grey	10 August
Mills Brothers	17 August
Pete Fountain	24 August
Joela Jones	31 August
Toots Thielemans	7 September
Stephane Grappelli	14 September
Burgess Meredith, C3PO	21 September

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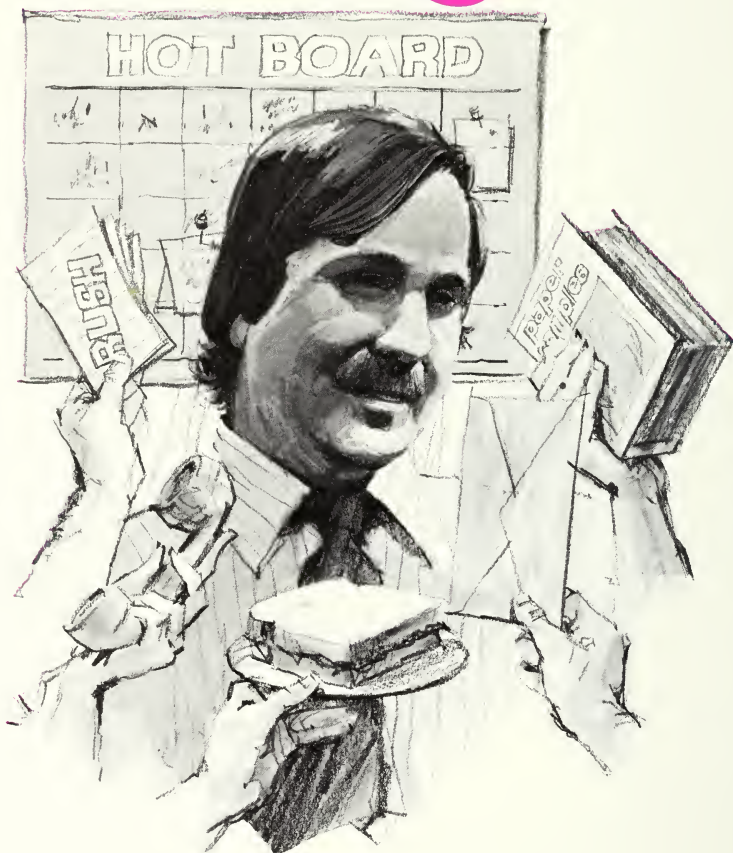
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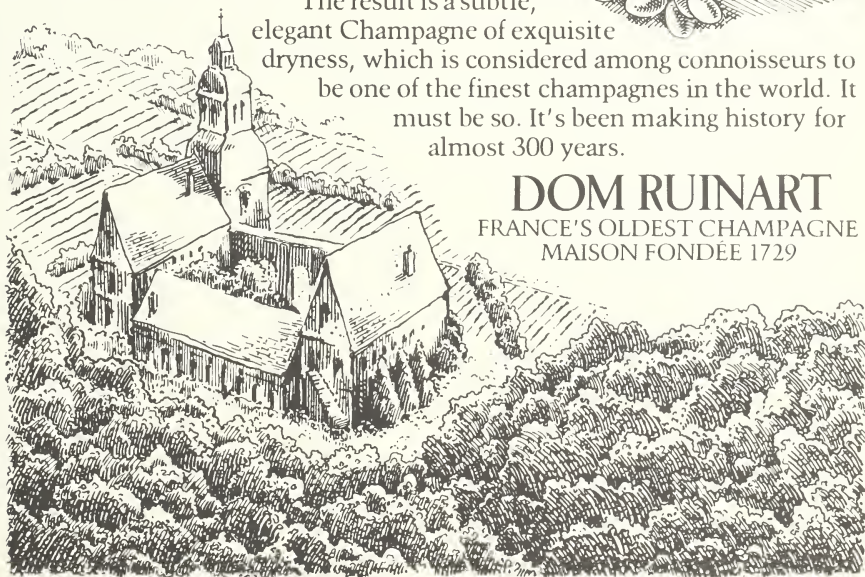
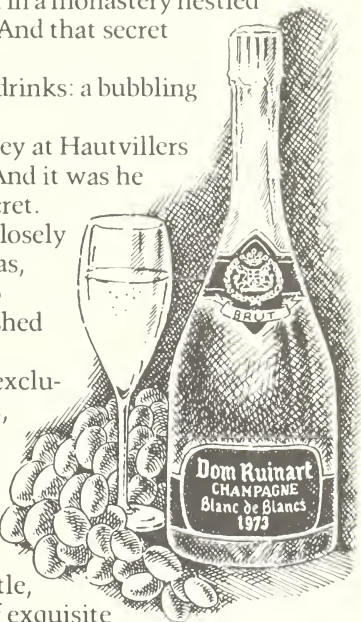
A friend and frequent visitor to the Abbey at Hautvillers was a monk by the name of Dom Ruinart. And it was he who learned and passed on this valuable secret.

Before he died, Dom Ruinart gave the closely guarded information to his nephew, Nicholas, thus laying the groundwork for what was to become France's oldest and most distinguished Champagne house.

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COFFEE & TEA

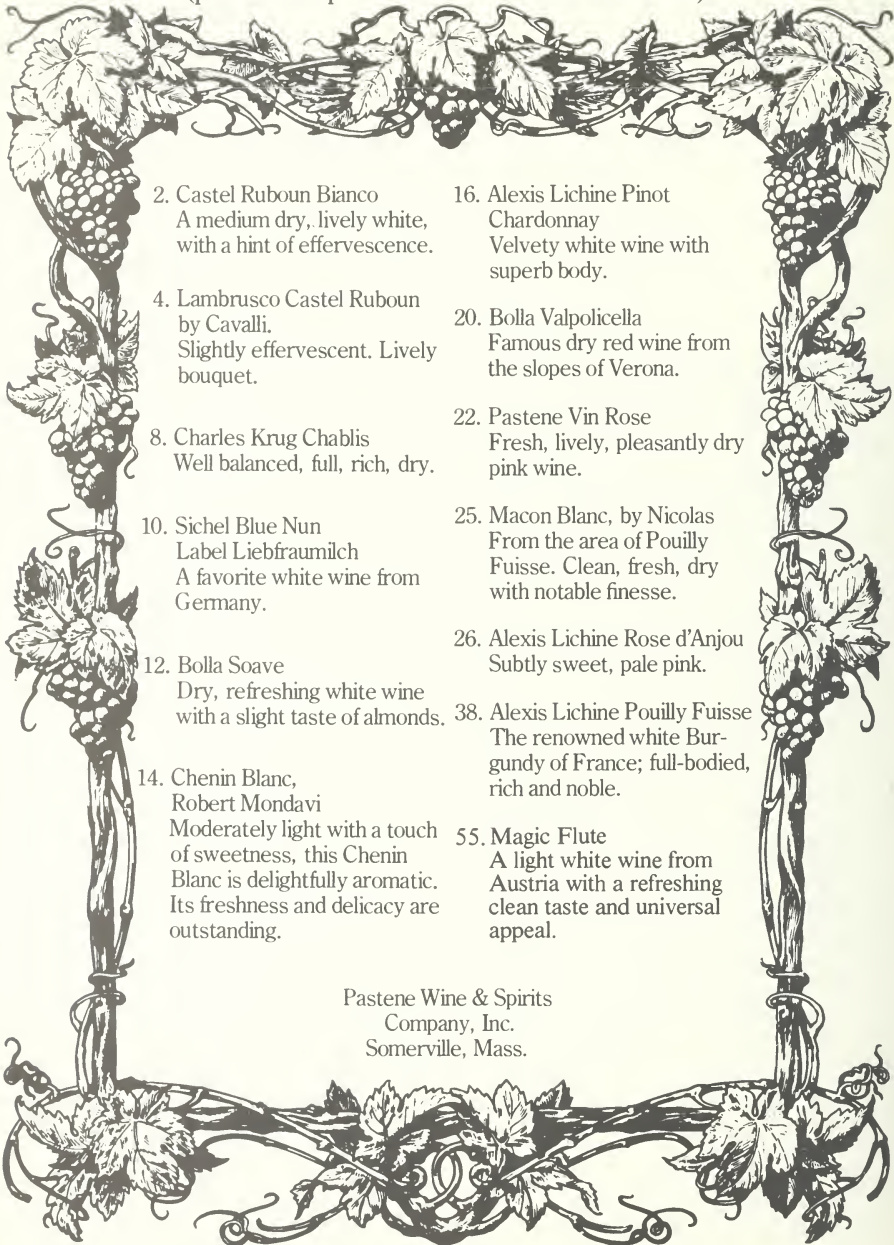
Hot Coffee (Individual Pot)	.60	Hot Tea (Individual Pot)	.50
Iced Coffee	.60	Iced Tea	.50

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Pops Punch (Pitcher)	2.50	Seven-Up	.50
Lemonade (Glass)	.75	Tab	.50
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Coca-Cola	.50	Martinelli's Sparkling Cider (Fifth)	3.25

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No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
3	Le Domaine Cold Duck, Almaden	7.00		6	Gancia Asti Spumante	12.50	
9	Paul Masson Brut.	10.00			NEW YORK STATE		
51	Blanc De Blancs, Almaden	12.25		5	Great Western Extra Dry	10.00	5.50
	FRANCE			7	Great Western Sparkling Burgundy	10.00	5.50
28	Le Duc Brut, Blanc de Blanc	12.00					
30	Taittinger, Brut La Francaise	30.00	16.00				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				ITALY		
55	Magic Flute, Morandell	6.50		2	Bianco, Castel Ruboun	4.75	
	CALIFORNIA			12	Soave, Bolla	7.25	4.25
8	Chablis, Charles Krug	5.50	3.25		GERMANY		
11	Chablis, Sebastiani Vineyards	5.50		10	Blue Nun, Sichel	7.75	4.50
14	Chenin Blanc, R. Mondavi	9.25		18	Bernkastel Riesling, The Bishop of Riesling	6.75	
15	Johannisberg Riesling, Sebastiani Vineyards	7.50		23	Langenbach Moselblumchen	6.50	
31	Pinot Chardonnay, Almaden	7.25			NEW YORK STATE		
33	Rhine, Taylor California Cellars	4.25		32	Taylor Chablis	4.25	
	FRANCE				PORTUGAL		
16	Pinot Chardonnay, A. Lichine	12.00		34	Lancer's Vinho Branco	7.25	4.00
21	Vouvray, Chateau Vaudenuits	7.25					
25	Macon Blanc, Nicolas	8.75					
38	Pouilly Fuisse, A. Lichine	19.00	9.75				

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
35	Burgundy, California Cellars	4.25		4	Lambrusco, Castel Ruboun	4.75	3.00
42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
	FRANCE			54	Coronas, Migel Torres	5.25	
24	Chantefleur, Burgundy	6.50					
40	Beaujolais Villages, Louis Jadot	9.50	5.50				

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Pastene Vin Rose	4.25	2.75	39	Lake Country Pink, Taylor	4.25	
	FRANCE				PORTUGAL		
26	Rose d'Anjou, A. Lichine	7.50	4.25	50	Lancer's Vin Rose	7.25	4.00

SHERRY

No.		Bottle
	NEW YORK STATE	
41	Taylor Cream Sherry	4.50
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	9.75

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	Pitcher	Glass
Claret Punch	3.75	1.35
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All prices include state meal tax.

HOW TO FIND A REAL BOSTON RESTAURANT IN BOSTON:

Finding a place where actual Bostonians come for lunch or dinner requires two steps:

First, it's a matter of fixing your sights on the Prudential Tower (that's the boxy one), and second, it's dodging our famous local traffic to get across Boylston Street to my place:

J.C. Hillary's Ltd.

Upstairs: Boston's version of a London pub. Warm atmosphere, cold drinks, suitable entertainment nightly, from 9:00.

Downstairs: a rather elegant bar that looks like it came straight out of the 19th century. (It did.) Along with a dining room to match, where I serve such traditional Boston food as New York Sirloin, London broil, Ipswich clams, French fries, Jewish rye, and Irish whiskey, at prices a Scotsman would appreciate.

...And in my lady's chamber.

The "lady" is Mrs. Hillary, the "chamber" is her restaurant, The Lighter Side, which is next door to my restaurant, and she serves things that tend to have vegetables in them: omelettes, salads, ratatouille, crepes and such, which I have been told are quite good, along with filet mignon, filet of sole and such, which I *know* are quite good.

But in any case, at either place, you'll find, contrary to legend, that Bostonians aren't quite as stuffy as we're made out to be.



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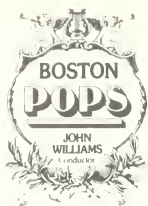


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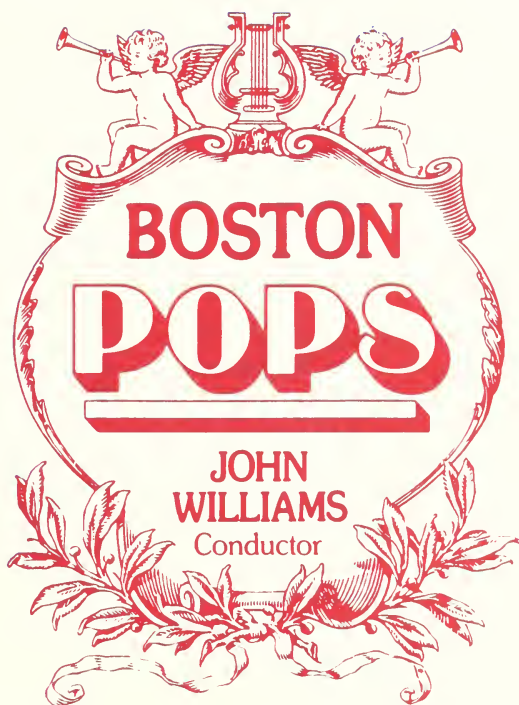
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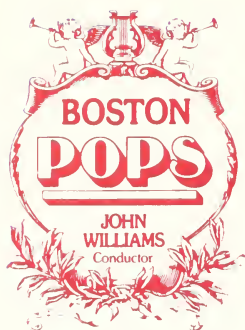
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The
Boston
Pops
Esplanade
Orchestra



July 1980

THE BOSTON POPS ESPLANADE ORCHESTRA



HARRY ELLIS DICKSON
Associate Conductor

Violins I

George Zazofsky
Maynard Goldman
Joseph Conte
Eugene Gratovich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Wilma Smith
Carol Lieberman
Ann Leathers
Mary O'Reilly
Elliott Markow
Susan Light
Priscilla Hallberg
Jennie Shames

Violins II

William Waterhouse
Shirley Boyle
Kay Knudsen
Dianne Pettipaw
Anita Brooker
Gerald Mordis
Joseph Scheer
Jason Meyer
Lani King
Lynn Newdome
Anastasios Tsicoulas
Sandra Kott

Violas

Endel Kalam
Katherine Murdock
Kenneth Stalberg
Ronald Carbone
Eleftherios Eleftherakis
John Englund
Barbara Kroll
Aaron Picht

Cellos

Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses

Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Caplin
Prentice Pilot
Mark Atherton

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Stuart Dunkel

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contra Bassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets

Peter Chapman
James Simpson
Robert Earley
Charles Lewis

Trombones

Donald Sanders
Neal Kravitz
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Rhythm Section

Fred Buda—drum set
Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp

Cynthia Price

Organ

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BOSTON POPS ORCHESTRA

JOHN WILLIAMS, *Conductor*

SYMPHONY HALL, BOSTON, MASSACHUSETTS 02115

Telephone: (617) COmmonwealth 6-1492

July, 1980

Greetings!

In 1929, Arthur Fiedler began one of Boston's finest traditions, a series of free concerts on the Charles River Esplanade. For 51 years these concerts have been presented as a living tribute to the spirit of Arthur Fiedler.

It is with a great sense of respect, awe and history that I approach my first series of Esplanade concerts. I am happy to welcome the people of Greater Boston to join me, Harry Ellis Dickson and the members of the Boston Pops Esplanade Orchestra at the Hatch Memorial Shell on the Charles River Esplanade on July 4-6 and during the week of July 22-27.

Sincerely,

A large, stylized handwritten signature in blue ink that reads "John Williams". The signature is written over the word "Sincerely," and extends across the middle of the page.

John Williams



John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa shortly before he opened his first full season as Conductor of the Boston Pops on 29 April 1980.

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Saturday evening, 5 July 1980 at 8:30

ESPLANADE
BOSTON, MASSACHUSETTS

Coronation March	Tchaikovsky
<i>The Bronze Horse Overture</i>	Auber
Barcarolle, from <i>Sebastian</i>	Menotti
From <i>The Empire Strikes Back</i>	Williams
The Asteroid Field	
Yoda's Theme	
The Imperial March	

INTERMISSION

THE STAR-SPANGLED BANNER

Suite of Old American Dances	Bennett
Cake Walk	
Schottische	
Rag	
Selections from <i>My Fair Lady</i>	Loewe-Bennett
I Could Have Danced All Night—	
On the Street Where You Live—	
Wouldn't It Be Lovely—Show Me—	
The Embassy Waltz—Get Me to the Church on Time—	
I've Grown Accustomed to Her Face—	
With a Little Bit of Luck	

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

This evening's concert is supported in part by a grant from the National Endowment for the Arts in Washington D.C. (a federal agency), and through the generosity of the First National Bank of Boston and the Gillette Company.



Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the French Conference of the Humanities pre-

sented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

Sunday evening, 6 July 1980 at 8:30

ESPLANADE
BOSTON, MASSACHUSETTS

HARRY ELLIS DICKSON conducting

National Emblem March	Bagley
<i>William Tell</i> Overture	Rossini
Londonderry Air	Grainger
The Irish Suite	Anderson
Irish Washerwoman	
Minstrel Boy	
Last Rose of Summer	
Rakes of Mallow	

INTERMISSION

THE STAR-SPANGLED BANNER

Artist's Life Waltz	Strauss
Selections from <i>Carousel</i>	Rodgers-Anderson
What's the Use of Wond'rin'? —	
Waltz—If I Loved You —	
June is Bustin' Out All Over	

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

This evening's concert is supported in part by a grant from the National Endowment for the Arts in Washington D.C. (a federal agency), and through the generosity of the General Cinema Corporation and the New England Merchants National Bank.

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The Baldwin organ used in these performances has been generously provided by M. Steinert and Sons Company, Inc.

Boston Symphony Youth Concerts

Harry Ellis Dickson,
Artistic Director

1980-81 Season

Introductory programs for students
in grades 5-10 at Symphony Hall.

Saturdays at 11 a.m. (Perfect for families)

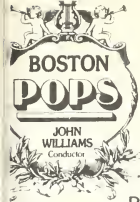
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Series "B"	8 Nov.	7 Feb.	11 Apr.

Weekdays at 10:15 (Suitable for school groups)

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For complete information, please call Anita Kurland,
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JOHN WILLIAMS Conductor
HARRY ELLIS DICKSON Associate Conductor
NINETY-FIFTH SEASON 1980

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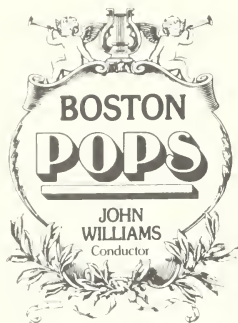
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THE BOSTON POPS ESPLANADE ORCHESTRA



HARRY ELLIS DICKSON
Associate Conductor

Violins I

George Zazofsky
Maynard Goldman
Joseph Conte
Eugene Grativich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Wilma Smith
Carol Lieberman
Ann Leathers
Mary O'Reilly
Elliott Markow
Susan Light
Priscilla Hallberg
Jennie Shames

Violins II

William Waterhouse
Shirley Boyle
Kay Knudsen
Dianne Pettipaw
Anita Brooker
Gerald Mordis
Joseph Scheer
Jason Meyer
Lani King
Lynn Newdome
Anastasios Tsicoulas
Sandra Kott

Violas

Endel Kalam
Katherine Murdock
Kenneth Stalberg
Ronald Carbone
Eleftherios Eleftherakis
John Englund
Barbara Kroll
Aaron Picht

Cellos

Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses

Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Caplin
Prentice Pilot
Mark Atherton

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Stuart Dunkel

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contra Bassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets

Peter Chapman
James Simpson
Robert Earley
Charles Lewis

Trombones

Donald Sanders
Neal Kravitz
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Rhythm Section

Fred Buda—drum set
Ralph Jenkins—piano
Henry Wiktorowicz—guitar
Francis Gallagher—electric bass

Harp

Cynthia Price

Organ

Berj Zamkochian

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John Williams

John Williams was named the nineteenth conductor of the Boston Pops on 10 January 1980. Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Shostakovich, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also

written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his film score arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa shortly before he opened his first full season as Conductor of the Boston Pops on 29 April 1980.

Cover Photo: Peter Schaaaf

Cover Design: Jerry Schuerger

Set Design: Clint Heitman

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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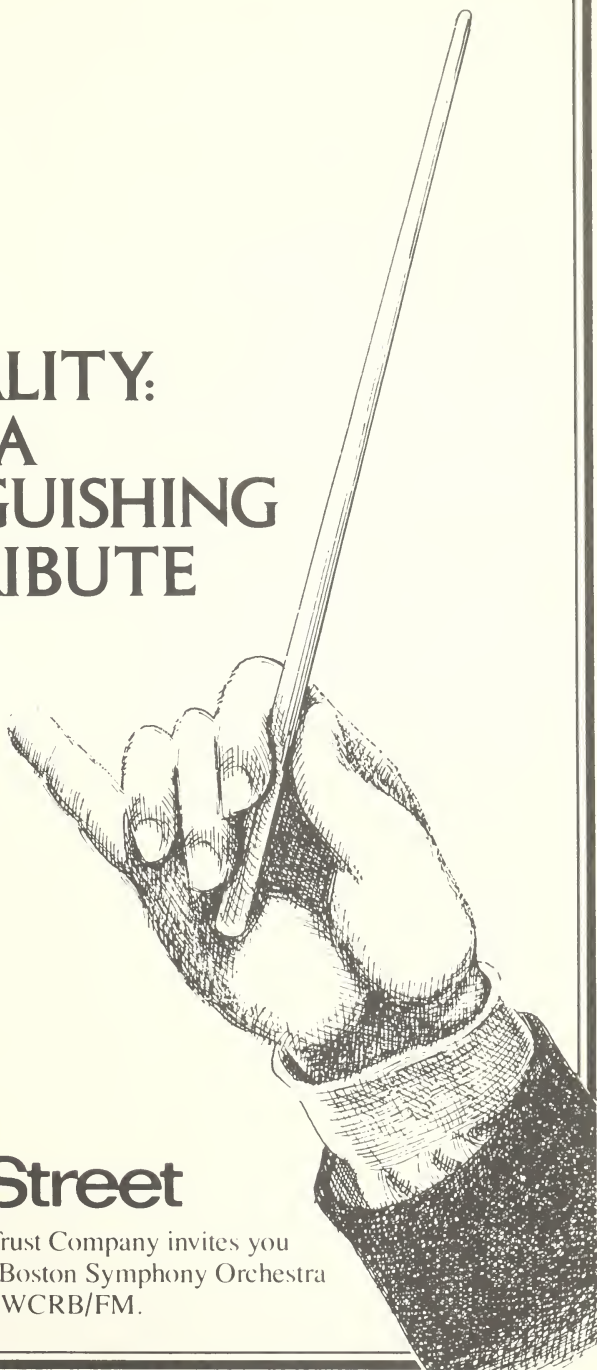
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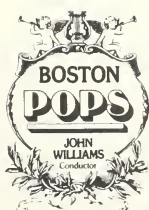
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CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

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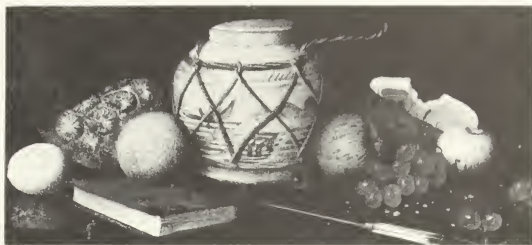
The backdrop to the music is, of course, the majesty of the Berkshire mountains, the expanse of manicured lawns, the shadowy paths through clusters of grape arbors. From a pre-concert aperitif through the final chord of a moonlit Mozart evening, to visit Tanglewood is to be a part of America's pre-eminent symphonic festival.

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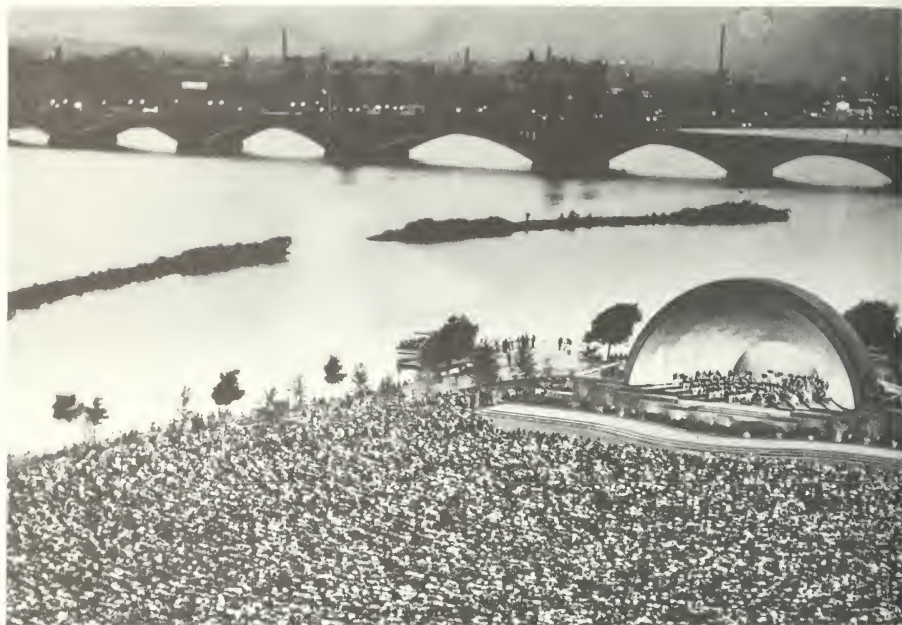
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Series "B"	8 Nov.	7 Feb.	11 Apr.

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Monday Series	27 Oct.	2 Feb.	6 Apr.
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For complete information, please call Anita Kurland,
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The Esplanade Concerts—

Arthur Fiedler founded the Esplanade concerts in 1929, having spent several years in the planning and promotion of this now famous series. The concerts are held approximately 10 times each summer at the Hatch Memorial Shell on the Charles River Esplanade, at the foot of Beacon Hill. John Williams will carry on the tradition of these concerts, which are free to the public and one of the area's most popular summertime events. The atmosphere is festive and informal, with concert-goers bringing blankets and picnic suppers, while others listen from the vantage point of their yachts anchored in the nearby Charles River lagoon. Audiences of 50,000 are not unusual. For the Bicentennial July Fourth concert, a half million people crowded the banks for a performance of Tchaikovsky's *1812 Overture* and a fireworks display. The Esplanade concerts also include a special daytime performance for children, planned and conducted by Associate Conductor Harry Ellis Dickson.

The 1980 Esplanade concerts will be held on the following dates:

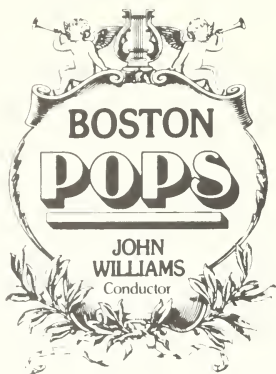
Friday evening 4 July at 8
Saturday evening 5 July at 8:30
Sunday evening 6 July at 8:30
Tuesday evening 22 July at 8:30
Wednesday evening 23 July at 8:30
Thursday morning 24 July at 10:15 (Youth Concert)
Thursday evening 24 July at 8:30
Friday evening 25 July at 8:30
Saturday evening 26 July at 8:30
Sunday evening 27 July at 8:30

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston “as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music.” In 1885, Higginson’s wish was realized when Adolf Neuendorff conducted the first of the “Music Hall Promenade Concerts.” From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night’s activity. The concerts, which were eventually given in the spring and christened “popular” and later “Pops,” became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On 7 May 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck’s tenure as music director. He had played violin or viola in the Pops Orchestra under six of its conductors, and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler’s appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

With Mr. Fiedler’s death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams was appointed Conductor. Other distinguished guest conductors who have appeared frequently in recent years include Erich Kunzel, John Covelli, and Mitch Miller.

In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.



AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, Above the
fruited plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a
pony.
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy,
Mind the music and the step, and with the girls
be handy.

THE YANKEE DOODLE BOY

I'm a Yankee Doodle Dandy, a Yankee Doodle
do or die
A real live nephew of my Uncle Sam,
Born on the fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a 'ridin' on a pony.
I'm a Yankee Doodle boy.

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O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
The mandate makes heroes assemble,
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white and blue!
Three cheers for the red, white, and blue!
Three cheers for the red, white and blue!
Thy banners make tyranny tremble, Three cheers
for the red, white and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land
From California to the New York island,
From the redwood forest to the Gulf Stream
waters;
This land was made for you and me.

Words and music by Woody Guthrie
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying flag;
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white, and blue
Where there's never a boast or a brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of
the Lord;
He is trampling out the vintage where the grapes
of wrath are stored.
He has loosed the fateful lightning of his terrible
swift sword:
His truth is marching on.
Glory, glory hallelujah!
Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.

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LIVINGSTON TAYLOR

Tuesday, July 15

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Monday, July 28 & Tuesday, July 29

BARRY MANILOW

Monday, August 4

KENNY LOGGINS
JUDY COLLINS

Tuesday, August 19

BONNIE RAITT

Tuesday, August 26

JAMES TAYLOR

Saturday, August 30

JACKSON BROWNE

Aug. 30 concert begins at 2:00 PM. All other concerts begin at 7:00 PM.

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For July 28, 29: Reserved tickets are \$14.50 & \$12.50. Lawn seats: \$7.50.

For Aug. 30: Reserved tickets are \$10.50, \$9.50, \$8.50. Lawn seats: \$6.50.

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Fanfare for the Common Man	Copland
Die Schönbrunner Waltz, Op. 200	Lanner
1812, Overture Solenelle	Tchaikovsky

INTERMISSION

<i>Candide</i> Overture	Bernstein
March Past of the Kitchen Utensils, from <i>The Wasps</i>	Vaughan Williams
Trumpet Concerto in E Flat Major	Haydn
Allegro	
Andante	
Finale: Allegro	
PETER CHAPMAN	

INTERMISSION

Selections from <i>My Fair Lady</i>	Loewe-Bennett
I Could Have Danced All Night—	
On the Street Where You Live—	
Wouldn't It Be Lovely—Show Me—	
The Embassy Waltz—Get Me to the Church on Time—	
I've Grown Accustomed to Her Face—	
With a Little Bit of Luck	
What a Fool Believes	McDonald/Loggins-Byers
Yoda's Theme and The Imperial March, from <i>The Empire Strikes Back</i>	Williams

Among those present: Governor and Mrs. King and Friends in support of the Salesian Boys Club; Council of Elders, Inc.; St. Bartholomew Parish, Needham; The Forum Corporation; Teledyne Philbrick Employees Activities Association; Senior Center, YMCA; TRW Electronic Components Group

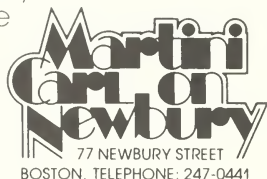
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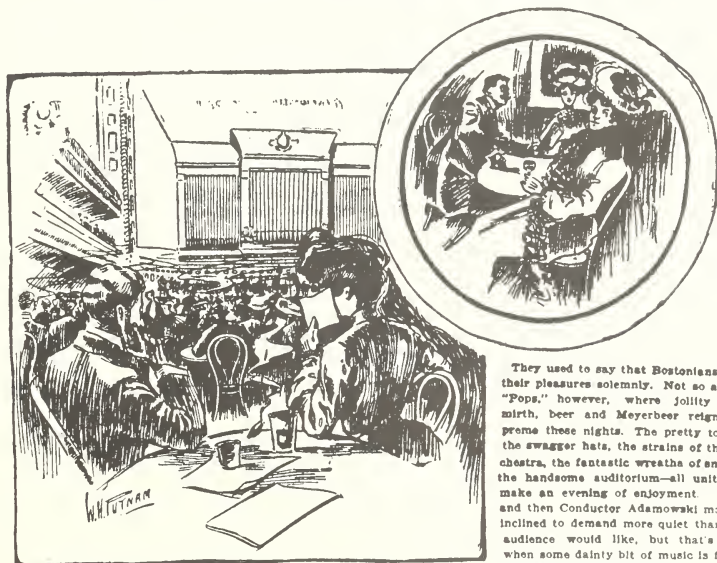
Peter Chapman

Born in Montreal, Canada, Peter Chapman received his bachelor's and master's degrees in music from Boston University and was for four summers a Fromm Fellow at the Berkshire Music Center. He has been principal trumpet with the Opera Company of Boston and the Boston Ballet and was principal trumpet for the premiere performances of Leonard Bernstein's *Mass*. Mr. Chapman is a regular extra player with the Boston Symphony Orchestra, as well as principal trumpet of the Boston Pops Esplanade Orchestra and a member of the Boston Pops; since 1969 he has given numerous solo appearances with the Pops and Esplanade orchestras. Mr. Chapman teaches



at the Boston University School of Music and at Boston Conservatory.

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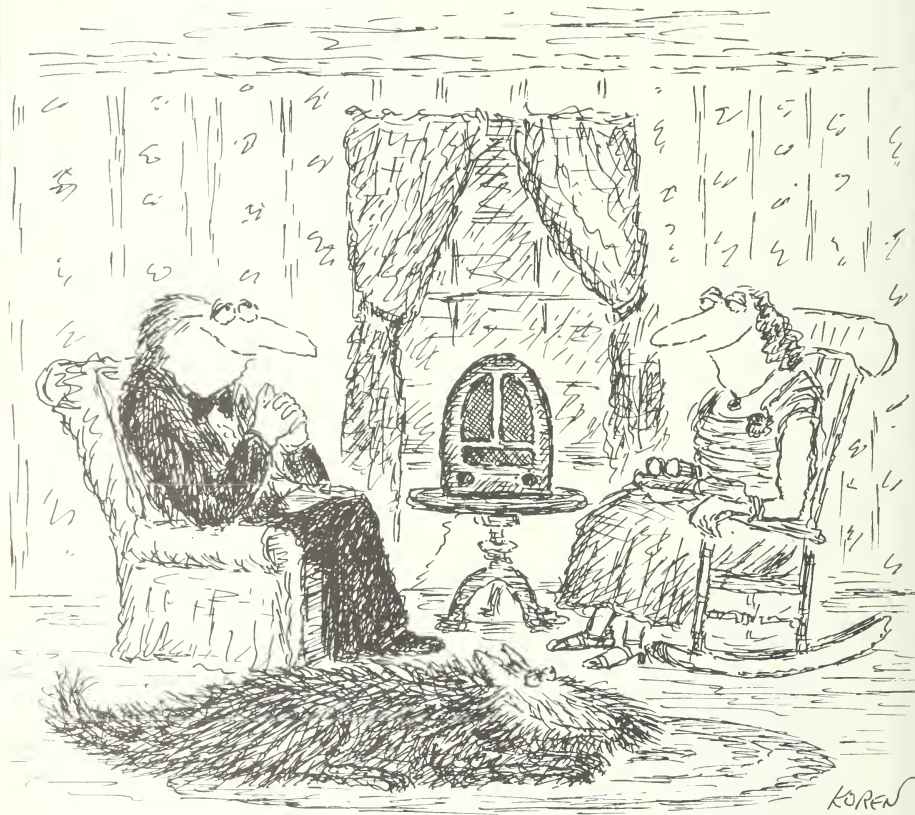
Scene at the Symphony Hall "Pops."

From the Boston Traveler, Friday 8 May 1903.

They used to say that Bostonians took their pleasures solemnly. Not so at the "Pops," however, where jollity and mirth, beer and Meyerbeer reign supreme these nights. The pretty toilets, the swagger hats, the strains of the orchestra, the fantastic wreaths of smoke, the handsome auditorium—all unite to make an evening of enjoyment. Now and then Conductor Adamowski may be inclined to demand more quiet than the audience would like, but that's only when some dainty bit of music is forthcoming. On the whole the "Pops" are what their name signifies.

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Wednesday evening, 9 July 1980 at 8

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Washington Post March	Sousa
Overture to <i>William Tell</i>	Rossini
Fantasia on <i>Greensleeves</i>	Vaughan Williams
Richard Rodgers Waltzes	arr. Anderson

INTERMISSION

Music of George Gershwin

Strike Up the Band	arr. Green
Rhapsody in Blue for Piano and Orchestra	

BONNIE ANDERSON

Selections from <i>Girl Crazy</i>	arr. Anderson
I Got Rhythm—Embraceable You—	
Bidin' My Time—But Not for Me	

INTERMISSION

Selections from <i>Fiddler on the Roof</i>	Bock-Mason
Fiddler on the Roof—Matchmaker, Matchmaker—	
Far from the Home I Love—Miracle of Miracles—	
Sunrise, Sunset—Anatevka—To Life	

Copacabana	Manilow-Hayman
Patriotic Sing-Along	arr. Hayman
America—America, the Beautiful—	
Yankee Doodle—Yankee Doodle Dandy—	
Columbia, the Gem of the Ocean—	
This Land is Your Land—	
You're a Grand Old Flag—	
Battle Hymn of the Republic	

Among those present: The Mature Single Travel Club of Cape Cod

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Baldwin Piano

For the words to the Patriotic Sing Along please see page 12.

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Bonnie Anderson

Bonnie Anderson is 16 years old and a student at the Westford Academy where she was a recent winner of the school's Arian Award for musical excellence, and the Westford Academy Frederic Chopin Award. She was a 1978 winner of the New England Conservatory Preparatory School concerto competition, and the Certificate of High Honors by the National Guild of Piano Teachers, in addition to a scholarship for advance piano studies at the New England Conservatory of Music.

Miss Anderson recently appeared with the Greater Boston Youth Symphony in Dusseldorf, Germany, and was also invited to appear in recital in Columbia, South America.

A flutist as well as a pianist, Miss Anderson is a member of the Northeast Junior District Orchestra, the Massachusetts Youth Wind Ensemble, the New England Conservatory Chamber Orchestra, and is presently principal flute of the Massachusetts All-state Orchestra. She has appeared with the Boston Pops Orchestra on several occasions, has made a number of appearances on television and in 1978 was flute soloist with the Boston Symphony Youth Concerts under the baton of Harry Ellis Dickson after successfully winning the High School Competition. This past November she made her second appearance with the Boston Symphony Youth concerts as piano soloist in Gershwin's *Rhapsody in Blue*.

Miss Anderson has been accepted into the Young Artists Piano program at Tanglewood for this August.



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Thursday evening, 10 July 1980 at 8

Coronation March	Tchaikovsky
<i>Citizen Kane</i> Overture	Herrmann
Adagio in g minor for Organ and Strings	Albinoni
BERJ ZAMKOCHIAN	

Three Bavarian Dances, Op. 27	Elgar
Sonnenbichl (The Dance)	
In Hammersbach (Lullaby)	
Bei Murnau (The Marksman)	

INTERMISSION

Suite from <i>Jane Eyre</i>	Williams
At Lowood	
To Thornfield	

Concertino for Marimba and Orchestra, Op. 21	Creston
Vigorous	
Calm	
Lively	
DEAN ANDERSON	

INTERMISSION

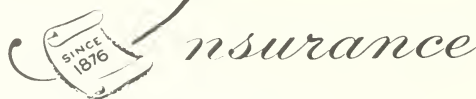
Selections from <i>Ain't Misbehavin'</i>	arr. Hayman
I'm Gonna Sit Right Down and Write Myself a Letter—	
I Can't Give You Anything But Love—	
Mean to Me—Honeysuckle Rose—	
I've Got a Feeling I'm Falling—It's a Sin to Tell A Lie—	
Two Sleepy People—Ain't Misbehavin'	

Saturday Morning Fever	arr. May
1941 March	Williams

Among those present: General Electric Company, Aircraft Engine Group; Edison Employees Club; IBM Club; Brandeis University Employees Association; The McMahon Family; North Waltham Senior Citizens; Lexidate Corporation; Bingham, Dana & Gould; Norwood-Westwood Hadassah; Boston IBM Club; Lechmere Sales

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Berj Zamkochian

Berj Zamkochian was born and educated in Boston. He studied organ with George Faxon at the New England Conservatory of Music, and during his years of graduate study there served on the organ faculty. Since 1957 he has played organ for the Boston Symphony and Boston Pops Orchestras, often appearing as soloist with both orchestras. During his career he has toured throughout the United States and Canada, and to Europe and Asia. In 1965 he became the first American organist to tour the Soviet Union, where he played concerts in Moscow, Leningrad and Erevan. In December 1970 he played the dedicatory recital of the second largest organ in the USSR, in the Philharmonic Hall of Erevan. At the same time he played for the dedication of the newly installed organ in the Cathedral of Etchmiadzin, built in the year 301 and reputed to be the primatial church of Christendom.

Dean Anderson

Percussionist Dean Anderson studied at the Berkshire Music Center in 1969 and 1970, and received his Bachelor of Music from the University of Miami. He is also holder of a Master of Music from the New England Conservatory, where he studied with Boston Symphony timpanist, Everett Firth.

Mr. Anderson has played with the Boston Symphony, the Boston Pops, Musica Viva, the Boston Ballet Orchestra, the Opera Company of Boston, the Springfield Symphony, and the Greater Miami Philharmonic, and is on the faculty of the Berklee School of Music.



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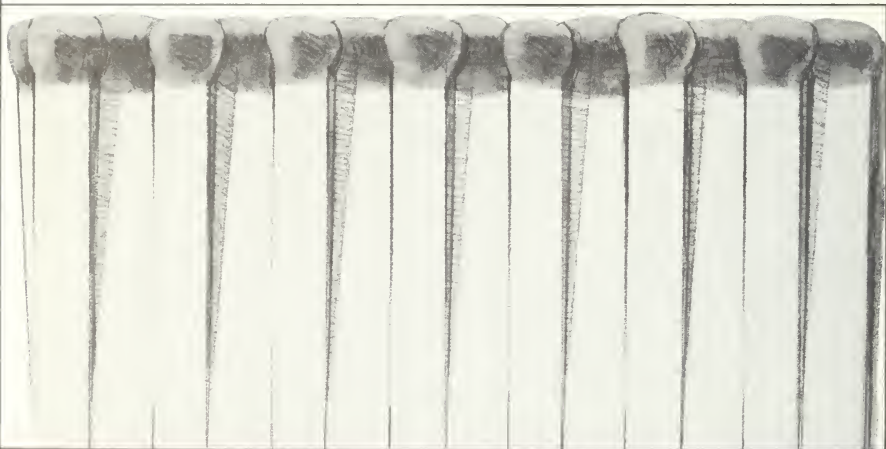
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Friday evening, 11 July 1980 at 8

Coronation March	Tchaikovsky
<i>Citizen Kane</i> Overture	Herrmann
Adagio in g minor for Organ and Strings	Albinoni
BERJ ZAMKOCHIAN	
Three Bavarian Dances, Op. 27	Elgar
Sonnenbichl (The Dance)	
In Hammersbach (Lullaby)	
Bei Murnau (The Marksman)	

INTERMISSION

Suite from <i>Jane Eyre</i>	Williams
At Lowood	
To Thornfield	
Concertino for Marimba and Orchestra, Op. 21	Creston
Vigorous	
Calm	
Lively	
DEAN ANDERSON	

INTERMISSION

Selections from <i>Ain't Misbehavin'</i>	arr. Hayman
I'm Gonna Sit Right Down and Write Myself a Letter—	
I Can't Give You Anything But Love—Mean to Me—	
Honeysuckle Rose—I've Got a Feeling I'm Falling—	
It's a Sin to Tell a Lie—Two Sleepy People—	
Ain't Misbehavin'	
Saturday Morning Fever	arr. May
1941 March	Williams

Among those present: Episcopal Churchmen; Polaroid Peers Club; Boston Consulting Group; AFSCME—AFL—CIO Local 104 Division of Employment Security; The National Academy of Television Arts & Sciences; Sidney Farber Cancer Institute; Lechmere Sales; The Seton Club of St. Elizabeth Seaton Parish, Bedford, N.H.; National Association of Corrosion Engineers; Needham Newcomers Club

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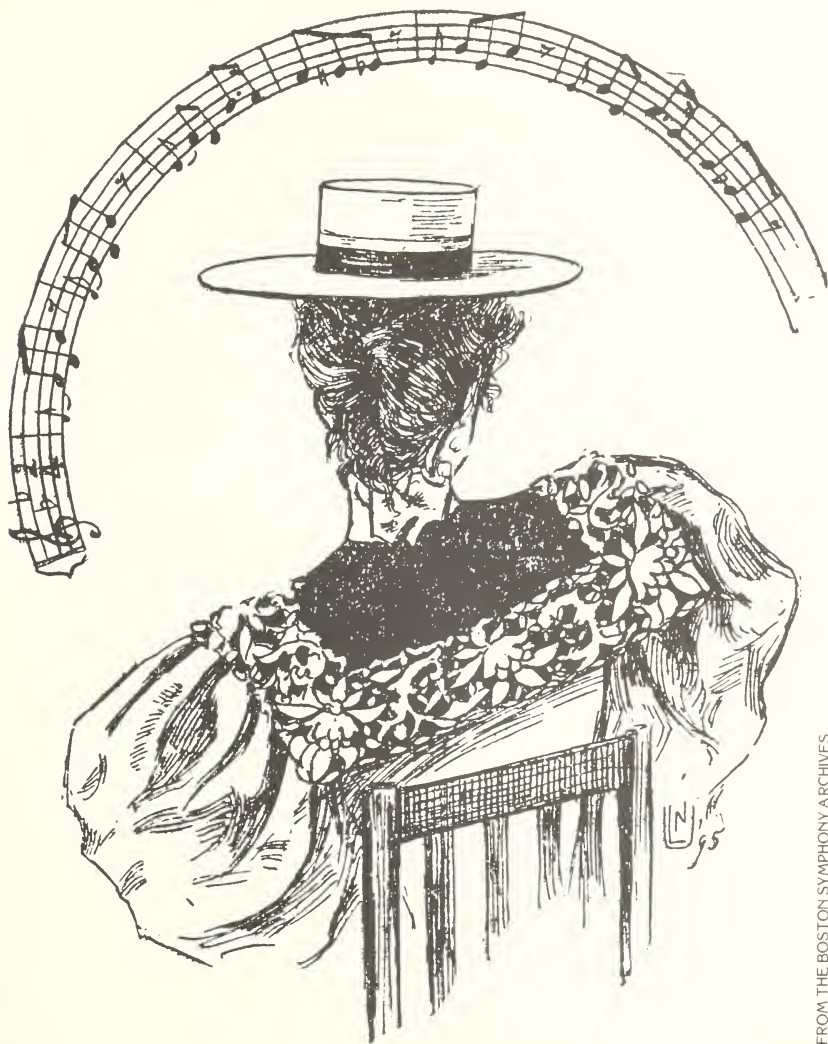
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GUEST ARTISTS

For biographies of Berj Zamkochian and Dean Anderson please see page 27.



—FROM THE BOSTON SYMPHONY ARCHIVES.

SEEN AT THE POPS.

From the Sunday Herald, 23 June 1895.

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BOSTON
POPS
1980

THE BOSTON POPS ESPLANADE
ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Saturday evening, 12 July 1980 at 8

NORMAN LEYDEN Conducting

Washington Post March	Sousa
Light Cavalry Overture	Suppé
Slavonic Dance in e minor, Op. 72, No. 2	Dvořák
On the Trail, from <i>The Grand Canyon Suite</i>	Grofe

INTERMISSION

The Ride of the Valkyries, from <i>Die Walküre</i>	Wagner
My Heart at Thy Sweet Voice (Mon cœur s'ouvre à ta voix), from <i>Samson et Delilah</i>	Saint-Saëns

ALYCE ROGERS

Selections from <i>Carmen</i>	Bizet
Les Toreadors	
Habanera	
Aragonaise	
Seguedilla	
Gypsy Dance	

ALYCE ROGERS

INTERMISSION

Jerome Kern Overture	arr. Leyden
Who—Long Ago and Far Away—She Didn't Say Yes— The Song is You—Lovely to Look At— I Wouldn't Dance—Pick Yourself Up	
Hello Young Lovers, from <i>The King and I</i>	Rodgers
I'm In Love With a Wonderful Guy, from <i>South Pacific</i>	Rodgers

ALYCE ROGERS

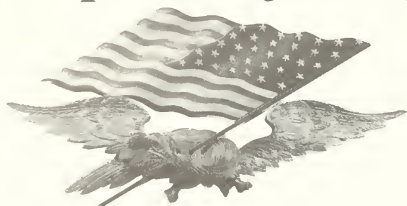
Duke Ellington Suite	arr. Leyden
Mood Indigo—It Don't Mean a Thing— Don't Get Around Much Anymore—Solitude— Sophisticated Lady—Caravan	

Among those present: 501 Association/New England Life; Delta Airlines;
TASC; Itek Corporation; St. Mary's Women's Club of Wrentham; Sisterhood
Temple Beth David-Westwood; Massachusetts Society of Optometrists
Auxiliary; Bostitch Employees Social Club; Stoughton Jaycees; Easton Jaycees;
Nelson Gallery Foundation-Society of Fellows; BayBank Harvard Trust
Company; Couples Club of Temple Shalom-Newton; Fairhaven Savings Bank;
Metcalf & Eddy, Inc.; Chapoquoit Yacht Club; Epsilon Employees Association;
Sheraton Boston Hotel

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Norman Leyden

Conductor, teacher, arranger, composer, and performer, Norman Leyden is equally at home with both classical and popular music. His career has included work with orchestra, musical stage, band, recording, and ballet, as well as radio and television. He is former Music Director and arranger for such performers as Glenn Miller, Arthur Godfrey, Gordon MacRae, Mitch Miller, and numerous other name artists, as well as for RCA Records.

After teaching for five years at Columbia University where he received his doctorate's degree in education, he accepted the interim conductorship of the Portland Junior Symphony Orchestra during the leave of absence of Jacob Avshalomov in 1968. He stayed in Portland to take a position with Portland State University where he has taught for several years.

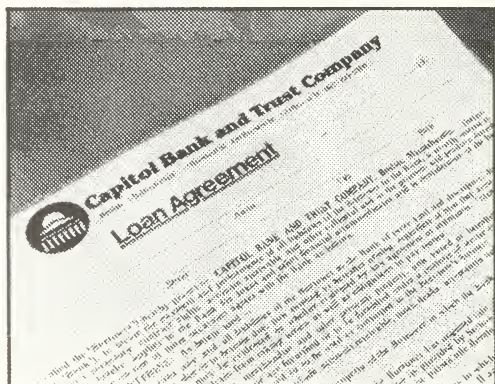
Mr. Leyden continues his career as Pops conductor with the Oregon Symphony Orchestra in Portland where he has directed that orchestra's Pops series since 1970. He also conducts a Pops series with the Seattle Symphony and makes regular guest conducting appearances with such orchestras as the San Francisco and Denver Symphonies, the Minnesota Orchestra, the Calgary Philharmonic, and the Phoenix and Spokane Symphonies.



Appointed the Associate Conductor of the Oregon Symphony Orchestra in 1974, Norman Leyden is active in the orchestra's classical, educational, and regional programs, in addition to his duties as Pops conductor.

For a biography of Alyce Rogers please see page 39.

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BOSTON
POPS
1980

THE BOSTON POPS ESPLANADE
ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Sunday evening, 13 July 1980 at 7:30

NORMAN LEYDEN Conducting

Washington Post March	Sousa
Light Cavalry Overture	Suppé
Slavonic Dance in e minor, Op. 72, No. 2	Dvořák
On the Trail, from <i>The Grand Canyon Suite</i>	Grofe

INTERMISSION

The Ride of the Valkyries, from <i>Die Walküre</i>	Wagner
My Heart at Thy Sweet Voice (<i>Mon coeur s'ouvre à ta voix</i>), from <i>Samson et Delilah</i>	Saint-Saëns

ALYCE ROGERS

Selections from <i>Carmen</i>	Bizet
Les Toreadors	
Habanera	
Aragonaise	
Seguedilla	
Gypsy Dance	
ALYCE ROGERS	

INTERMISSION

Jerome Kern Overture	arr. Leyden
Who—Long Ago and Far Away—She Didn't Say Yes— The Song is You—Lovely to Look At— I Wouldn't Dance—Pick Yourself Up	
Hello Young Lovers, from <i>The King and I</i>	Rodgers
I'm In Love With a Wonderful Guy, from <i>South Pacific</i>	Rodgers
ALYCE ROGERS	

Duke Ellington Suite	arr. Leyden
Mood Indigo—It Don't Mean a Thing— Don't Get Around Much Anymore—Solitude— Sophisticated Lady—Caravan	

Among those present: Elfun Society-General Electric; The MITRE Corporation;
American Field Service-Framingham; G.T.E. Laboratories Employees
Association; Burbank Hospital Recreation Association; Exeter Recreation and
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For a biography of Norman Leyden please see page 35.

Alyce Rogers

Alyce Rogers has won a large following in the Northwest for her artistry, and her wide versatility. As a singing actress she has been acclaimed for her performances with the Portland, Seattle, Spokane, and Vancouver, B.C. Opera companies where she has been seen in such roles as Cherubino in *The Marriage of Figaro*, as the Composer in *Ariadne auf Naxos*, as the Secretary in Menotti's *The Consul* (staged by the composer), as Charlotte in *Werther*, as Marina in *Boris Godonov*, as Hansel in *Hansel and Gretel* and as the Marquise in *Daughter of the Regiment*.

She is a frequent guest artist with symphony orchestras in serious solo repertoire such as Berlioz' *Death of Cleopatra* and Mahler's *Kindertotenlieder* as well as their Pops concert series. She has performed extensively in oratorios, passions, and masses, and has sung over fifty Bach Cantatas.

For seven seasons she has been a soloist with Helmuth Rilling, recorded Bach Cantatas with him in Germany as well as singing concerts and radio broadcasts there. She was the only American invited to be a soloist with Rilling's Gaechinger Kantorei in a



series of concerts with the Israel Philharmonic Orchestra.

Her versatility has led her to performances with Andre Kostelanetz, television concerts, chamber music concerts and performances as narrator in Foss' *Parable of Death* and Mendelssohn's *Midsummer Night's Dream*.

The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.



ARTHUR FIEDLER
(1894-1979)

The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

(*Music Hall*)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 } Timothee Adamowski
- 1893 }
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo-Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(*Mechanics Hall*)

- 1900 Max Zach, Gustav Strube

(*Symphony Hall*)

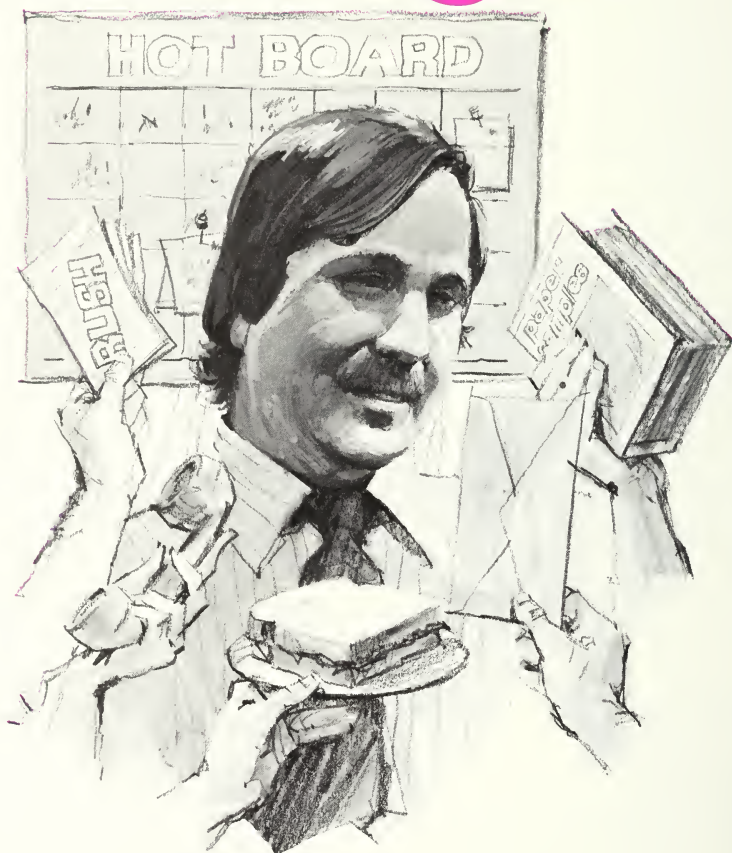
- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 } Gustav Strube, André Maquarre
- 1911 }
- 1912 }
- 1913 Otto Urack, André Maquarre,
- 1914 } Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams



Baldwin

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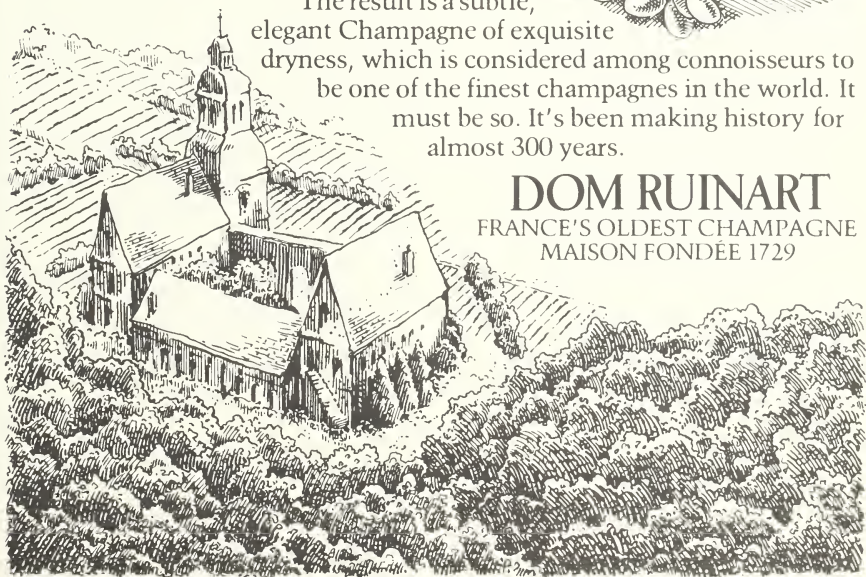
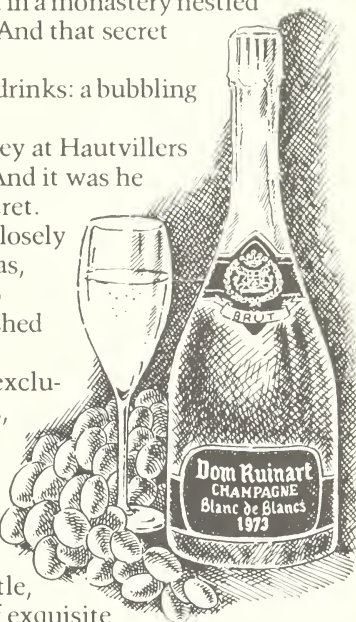
A friend and frequent visitor to the Abbey at Hautvillers was a monk by the name of Dom Ruinart. And it was he who learned and passed on this valuable secret.

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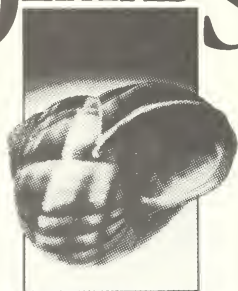
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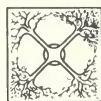
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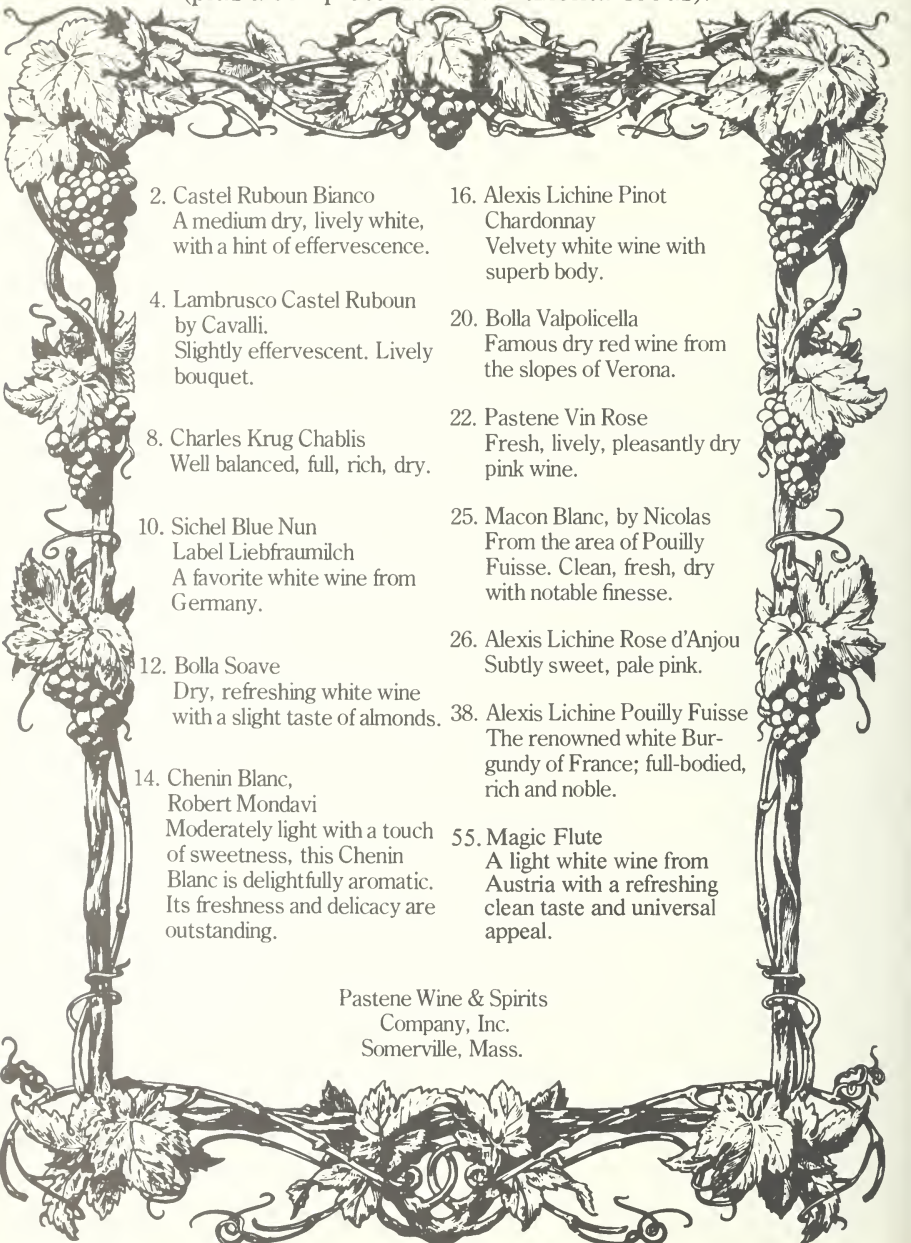
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Iced Coffee	.60	Iced Tea	.50

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WINE LIST

CHAMPAGNE & SPARKLING WINES

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
3	Le Domaine Cold Duck, Almaden	7.00		6	Gancia Asti Spumante	12.50	
9	Paul Masson Brut.	10.00			NEW YORK STATE		
51	Blanc De Blancs, Almaden	12.25		5	Great Western Extra Dry	10.00	5.50
	FRANCE			7	Great Western Sparkling Burgundy	10.00	5.50
28	Le Duc Brut, Blanc de Blanc	12.00					
30	Taittinger, Brut La Francaise	30.00	16.00				

WHITE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	AUSTRIA				ITALY		
55	Magic Flute, Morandell	6.50		2	Bianco, Castel Ruboun	4.75	
	CALIFORNIA			12	Soave, Bolla	7.25	4.25
8	Chablis, Charles Krug	5.50	3.25		GERMANY		
11	Chablis, Sebastiani Vineyards	5.50		10	Blue Nun, Sichel	7.75	4.50
14	Chenin Blanc, R. Mondavi	9.25		18	Bernkastel Riesling, The Bishop of Riesling	6.75	
15	Johannisberg Riesling, Sebastiani Vineyards	7.50		23	Langenbach Moselblumchen	6.50	
31	Pinot Chardonnay, Almaden	7.25			NEW YORK STATE		
33	Rhine, Taylor California Cellars	4.25		32	Taylor Chablis	4.25	
	FRANCE				PORTUGAL		
16	Pinot Chardonnay, A. Lichine	12.00		34	Lancer's Vinho Branco	7.25	4.00
21	Vouvray, Chateau Vaudenuits	7.25					
25	Macon Blanc, Nicolas	8.75					
38	Pouilly Fuisse, A. Lichine	19.00	9.75				

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
35	Burgundy, California Cellars	4.25		4	Lambrusco, Castel Ruboun	4.75	3.00
42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
	FRANCE			54	Coronas, Migel Torres	5.25	
24	Chantefleur, Burgundy	6.50					
40	Beaujolais Villages, Louis Jadot	9.50	5.50				

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Pastene Vin Rose	4.25	2.75	39	Lake Country Pink, Taylor	4.25	
	FRANCE				PORTUGAL		
26	Rose d'Anjou, A. Lichine	7.50	4.25	50	Lancer's Vin Rose	7.25	4.00

SHERRY

No.		Bottle
	NEW YORK STATE	
41	Taylor Cream Sherry	4.50
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	9.75

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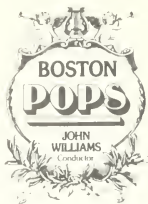


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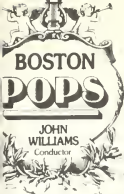
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JOHN WILLIAMS Conductor
HARRY ELLIS DICKSON Associate Conductor
NINETY-FIFTH SEASON 1980

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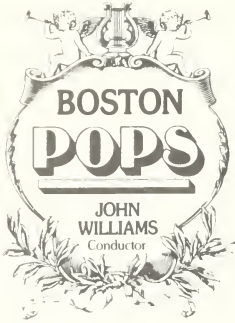
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Associate Conductor

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Maynard Goldman
Joseph Conte
Eugene Grativich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Wilma Smith
Carol Lieberman
Ann Leathers
Mary O'Reilly
Elliott Markow
Susan Light
Priscilla Hallberg
Jennie Shames

Violins II

William Waterhouse
Shirley Boyle
Kay Knudsen
Dianne Pettipaw
Anita Brooker
Gerald Mordis
Joseph Scheer
Jason Meyer
Lani King
Lynn Newdome
Anastasios Tsicoulis
Sandra Kott

Violas

Endel Kalam
Katherine Murdock
Kenneth Stalberg
Ronald Carbone
Eleftherios Eleftherakis
John Englund
Barbara Kroll
Aaron Picht

Cellos

Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses

Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Caplin
Prentice Pilot
Mark Atherton

Flutes

Elinor Preble
Seta Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Stuart Dunkel

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contra Bassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets

Peter Chapman
James Simpson
Robert Earley
Charles Lewis

Trombones

Donald Sanders
Neal Kravitz
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Rhythm Section

Fred Buda — drum set
Ralph Jenkins — piano
Henry Wiktorowicz — guitar
Francis Gallagher — electric bass

Harp

Cynthia Price

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John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for "golden age" television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also

written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year's best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams' conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa shortly before he opened his first full season as Conductor of the Boston Pops on 29 April 1980.

Cover Photo: Peter Schaaf

Cover Design: Jerry Schuerger

Set Design: Clint Heitman

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Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre

des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities presented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

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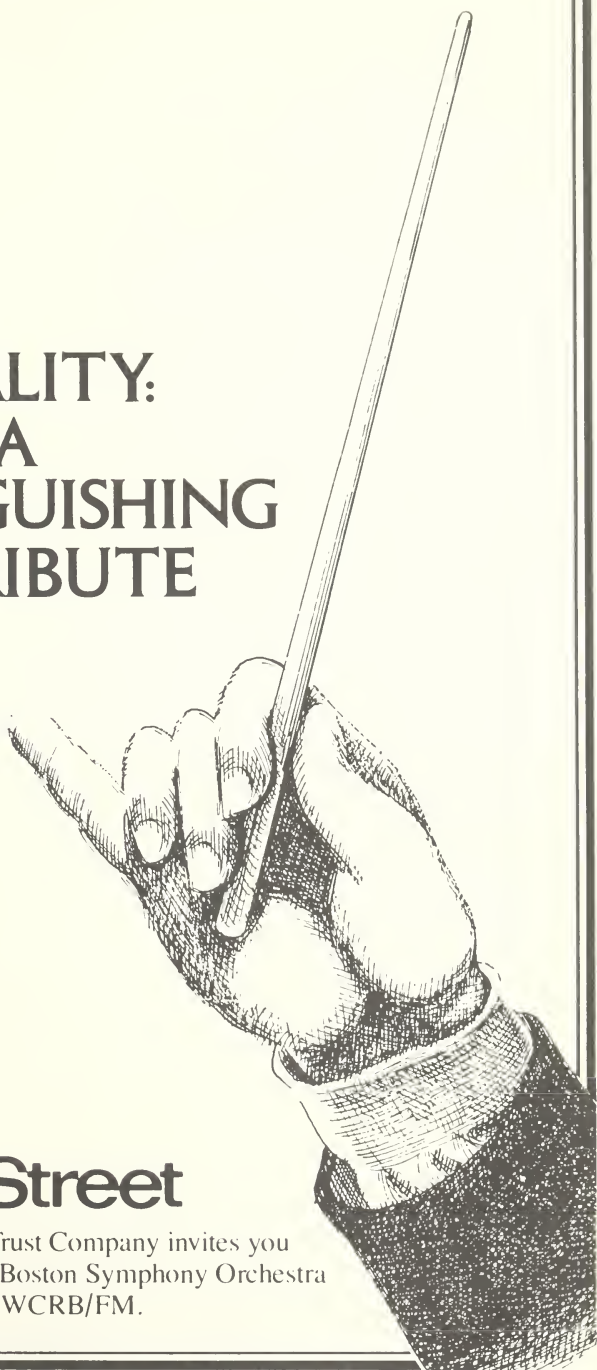
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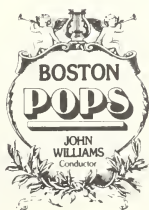
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WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT are strictly forbidden in Symphony Hall during concerts.

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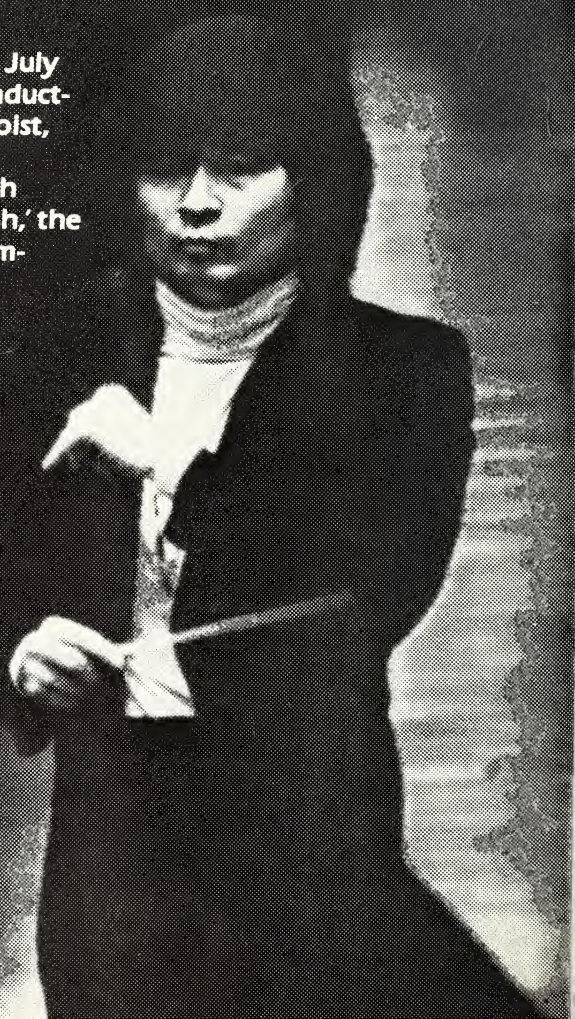
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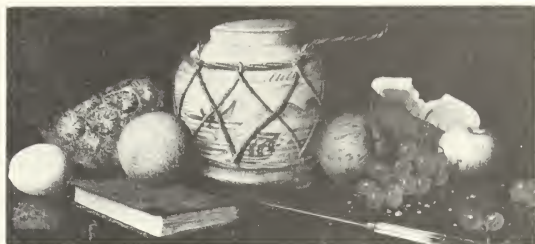
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Friday Series	31 Oct.	6 Feb.	10 Apr.

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The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.



ARTHUR FIEDLER
(1894-1979)

The 1979 Boston Pops season marked the 50th year that a unique partnership—Arthur Fiedler and the Boston Pops—brought music lovers from all over the country and the world to Symphony Hall. Fiedler, who conducted the Pops for a longer period of time than all of his predecessors combined, joined the Boston Symphony in 1915 under Karl Muck. He was not only a violinist, but also played as orchestra violist, pianist, organist, and percussionist. In 1924 he formed and was the conductor of the Boston Sinfonietta, a chamber orchestra made up of BSO members. Five years later, he conducted the first of the now-famous Esplanade concerts on the Charles River. In 1954, to celebrate the 25th anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. Under Fiedler's direction, the Boston Pops was recorded more than any other orchestra in the world.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 } Timothee Adamowski
- 1893 }
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

(Symphony Hall)

- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 } Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André Maquarre
- 1910 }
- 1911 } Gustav Strube, André Maquarre
- 1912 }
- 1913 } Otto Urack, André Maquarre,
- 1914 } Clement Lenom
- 1915 André Maquarre, Ernst Schmidt, Clement Lenom
- 1916 Ernst Schmidt, Clement Lenom, André Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella
- 1930—1979 Arthur Fiedler
- Since January 1980 John Williams

With his appointment as the nineteenth conductor of the Boston Pops, John Williams has inherited an institution inspired by the man who founded the Boston Symphony Orchestra—Henry Lee Higginson. In 1881, Mr. Higginson wrote of his wish to present in Boston “as many serious concerts of classical music as were wanted, and also to give at other times, and more especially in the summer, concerts of a lighter kind of music.” In 1885, Higginson’s wish was realized when Adolf Neuendorff conducted the first of the “Music Hall Promenade Concerts.” From the earliest days of the Promenade Concerts, the audience was entertained with both music and refreshments—an innovation welcomed by Bostonians as an ideal summer night’s activity. The concerts, which were eventually given in the spring and christened “popular” and later “Pops,” became a tradition. They continued to be given at the Music Hall through the season of 1889, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and the following year the series was moved to Symphony Hall, where it has been given to this day.

On 7 May 1930—seventeen conductors and several million concertgoers later—a young German-trained, Boston-born musician assumed command of the Boston Pops. Arthur Fiedler had joined the Boston Symphony in 1915 as a 20-year-old violinist during Karl Muck’s tenure as music director. He had played violin or viola in the Pops Orchestra under six of its conductors and eventually formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. At the same time, he led a campaign to establish a series of free outdoor orchestral concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. With Mr. Fiedler’s appointment as Conductor of the Boston Pops the following year, the distinctive character of the Boston Pops was established, with its sponsorship of American music and young American soloists, and its rediscovery of the light music of earlier days, as well as the commitment to foster popular contemporary compositions.

With Mr. Fiedler’s death in July 1979, Harry Ellis Dickson, Associate Conductor of the Boston Pops, led the orchestra until Mr. Williams was appointed Conductor. Other distinguished guest conductors who have appeared frequently in recent years include Erich Kunzel, John Covelli, and Mitch Miller.

In addition to its recordings and its radio, television, and Symphony Hall appearances, the Boston Pops Orchestra tours frequently throughout the United States.



The Esplanade Concerts—

Arthur Fiedler founded the Esplanade concerts in 1929, having spent several years in the planning and promotion of this now famous series. The concerts are held approximately 10 times each summer at the Hatch Memorial Shell on the Charles River Esplanade, at the foot of Beacon Hill. John Williams will carry on the tradition of these concerts, which are free to the public and one of the area's most popular summertime events. The atmosphere is festive and informal, with concert-goers bringing blankets and picnic suppers, while others listen from the vantage point of their yachts anchored in the nearby Charles River lagoon. Audiences of 50,000 are not unusual. For the Bicentennial July Fourth concert, a half million people crowded the banks for a performance of Tchaikovsky's *1812 Overture* and a fireworks display. The Esplanade concerts also include a special daytime performance for children, planned and conducted by Associate Conductor Harry Ellis Dickson.

The 1980 Esplanade concerts will be held on the following dates:

Friday evening 4 July at 8
Saturday evening 5 July at 8:30
Sunday evening 6 July at 8:30
Tuesday evening 22 July at 8:30
Wednesday evening 23 July at 8:30
Thursday morning 24 July at 10:15 (Youth Concert)
Thursday evening 24 July at 8:30
Friday evening 25 July at 8:30
Saturday evening 26 July at 8:30
Sunday evening 27 July at 8:30

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JOAN ARMATRADING

Monday, July 28 & Tuesday, July 29

BARRY MANILOW

Monday, August 4

KENNY LOGGINS
JUDY COLLINS

Tuesday, August 19

BONNIE RAITT

Tuesday, August 26

JAMES TAYLOR

Saturday, August 30

JACKSON BROWNE

Aug. 30 concert begins at 2:00 PM. All other concerts begin at 7:00 PM.

For July 8, July 15, Aug. 4, Aug. 19, & Aug. 26: Reserved tickets in Shed are \$9.50, \$8.50. Lawn seats: \$6.50.

For July 28, 29: Reserved tickets are \$14.50 & \$12.50. Lawn seats: \$7.50.

For Aug. 30: Reserved tickets are \$10.50, \$9.50, \$8.50. Lawn seats: \$6.50.

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BOSTON
POPS
1980

THE BOSTON POPS ESPLANADE
ORCHESTRA

JOHN WILLIAMS CONDUCTOR

Tuesday evening, 15 July 1980 at 8

Prelude and Fugue (The "Spitfire")	Walton
Pioneer Dances	Coolidge
Allegro vivo	
Andante, quasi rubato	
Allegro vivo	
<i>Roman Carnival Overture</i>	Berlioz

INTERMISSION

Die Schönbrunner Waltz, Op. 200	Lanner
Five Russian Folk Songs	Liadov
Religious Chant	
Christmas Song	
Humorous Song: I Danced with a Gnat	
Lullaby	
Village Dance	
Portrait of a Trumpet	Nestico
CECIL WELCH	

INTERMISSION

Richard Rodgers Waltzes	arr. Anderson
Spanish Trumpet	Mancini
CECIL WELCH	
Wedding Dance	Press

Among those present: Harvard Club of Boston; Our Lady of Lourdes; Italian Home for Children; New England Sights, Inc.; Waltham Hospital Social Activities Club; Biological Photographers Association, Inc.; Kelly Services; Environmental Research and Technology, Inc.; University of Virginia Alumni Club of Boston

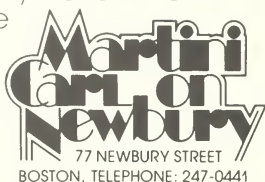
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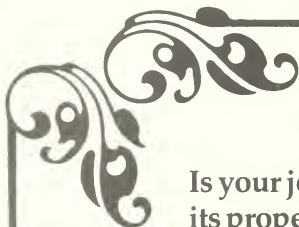
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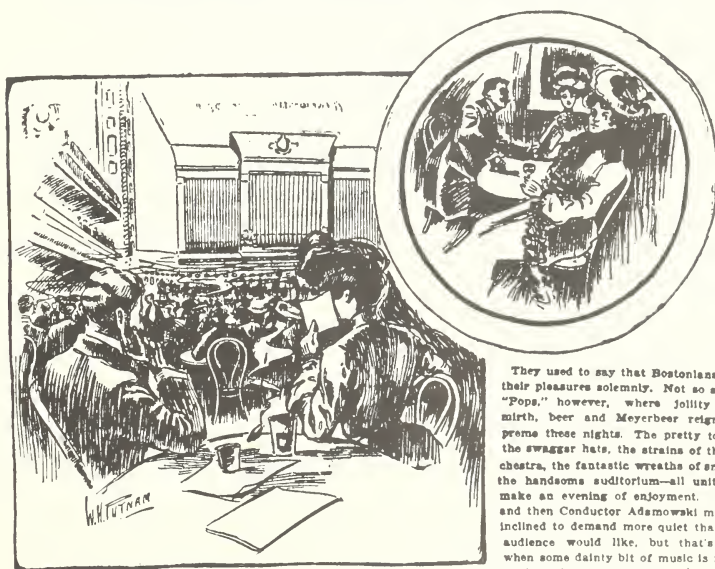
Cecil Welch

Cecil Welch has for 10 years been a member of the Atlanta Symphony Orchestra, is principal trumpet of the Atlanta Pops Orchestra, as well as principal trumpet and soloist with Henry Mancini. He is also a trumpet instructor at the University of Georgia.

A free lance studio and recording artist, Mr. Welch has toured with such name artists as Tom Jones, Liberace, Johnny Mathis, Boots Randolph, Glenn Campbell, Tony Bennett, Brenda Lee, and Floyd Cramer. He has performed with major symphony orchestras all over the country including the Boston Pops, the Pittsburgh, Denver, Detroit, Cleveland and National Symphonies and the Tulsa Philharmonic.

Mr. Welch has appeared on Canadian television in specials with Peter Nero, Vickie Carr, Diahann Carroll and with the Edmonton Symphony. He also recently taped a CBS special with John Schneider (of the television show *Dukes of Hazzard*), Ray Charles, and Barbara Mandrell. He is currently Vice President of the National Academy of Recording Arts and Sciences (the Grammy Awards), and is Chairman of the Grammy Awards Jazz Committee.

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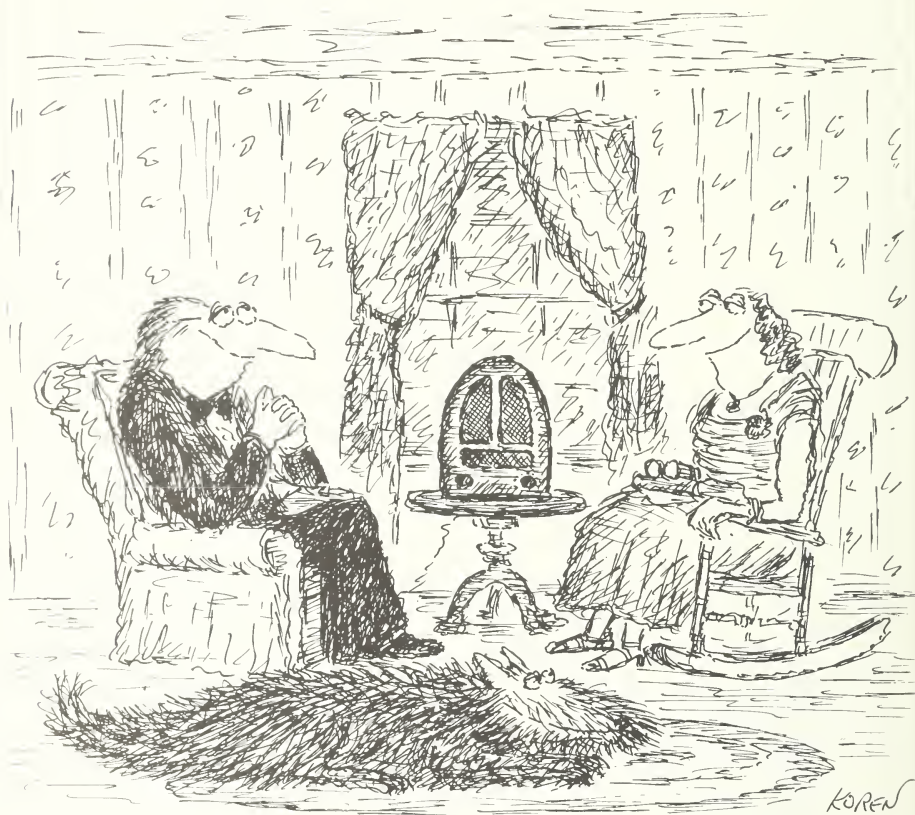
Scene at the Symphony Hall "Pops."

From the Boston Traveler, Friday 8 May 1903.

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JOHN WILLIAMS CONDUCTOR

Wednesday evening, 16 July 1980 at 8

HARRY ELLIS DICKSON Conducting

Coronation March	Tchaikovsky
Fugue a la Gigue	Bach-Holst
Adagio in g minor for Organ and Strings	Albinoni
BERJ ZAMKOCHIAN	
Prelude to <i>Die Meistersinger</i>	Wagner

INTERMISSION

Trumpet Concerto in E Flat Major	Haydn
Allegro	
Andante	
Finale: Allegro	
PETER CHAPMAN	
Bolero	Ravel

INTERMISSION

Selections from <i>The Sound of Music</i>	Rodgers-Bennett
The Sound of Music—How Can Love Survive—	
The Lonely Goatherd—My Favorite Things—	
Sixteen Going on Seventeen—So Long, Farewell—	
Do-Re-Mi—Edelweiss—An Ordinary Couple—	
No Way to Stop It—Maria—Climb Every Mountain	
Give It All You Got	Mangione-Byers
St. Louis Blues March	Handy/Miller-Hayman

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GUEST ARTISTS

Berj Zamkochian

Berj Zamkochian was born and educated in Boston. He studied organ with George Faxon at the New England Conservatory of Music, and during his years of graduate study there served on the organ faculty. Since 1957 he has played organ for the Boston Symphony and Boston Pops Orchestras, often appearing as soloist with both orchestras. During his career he has toured throughout the United States and Canada, and to Europe and Asia. In 1965 he became the first American organist to tour the Soviet Union, where he played concerts in Moscow, Leningrad and Erevan. In December 1970 he played the dedicatory recital of the second largest organ in the USSR, in the Philharmonic Hall of Erevan. At the same time he played for the dedication of the newly installed organ in the Cathedral of Etchmiadzin, built in the year 301 and reputed to be the primatial church of Christendom.

Peter Chapman

Born in Montreal, Canada, Peter Chapman received his bachelor's and master's degrees in music from Boston University and was for four summers a Fromm Fellow at the Berkshire Music Center. He has been principal trumpet with the Opera Company of Boston and the Boston Ballet and was principal trumpet for the premiere performances of Leonard Bernstein's *Mass*. Mr. Chapman is a regular extra player with the Boston Symphony Orchestra, as well as principal trumpet of the Boston Pops Esplanade Orchestra and a member of the Boston Pops; since 1969 he has given numerous solo appearances with the Pops and Esplanade orchestras. Mr. Chapman teaches



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Pioneer Dances	Coolidge
Allegro vivo	
Andante, quasi rubato	
Allegro vivo	
<i>Roman Carnival Overture</i>	Berlioz

INTERMISSION

Languir per una bella, from <i>Italiana in Algeri</i>	Rossini
Parmi veder le lagrime, from <i>Rigoletto</i>	Verdi
KAMAL	
Portrait of a Trumpet	Nestico
CECIL WELCH	
Lovely Dark and Lonely One	Burleigh (Hughes)
KAMAL	
John Ross, piano	
Milton DeVoe, bass	
Chester Strother, drums	
If You Believe, from <i>The Wiz</i>	Smalls
KAMAL	

INTERMISSION

Richard Rodgers Waltzes	arr. Anderson
Spanish Trumpet	Mancini
CECIL WELCH	
Wedding Dance	Press

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For a biography of Cecil Welch please see page 19.

Kamal

Boston-born tenor Kamal (also known as Kenneth Scott) came from a theatrical family and has been performing since the age of 6 when he appeared in a joint concert with Paul Robeson, and he has shared the stage with such notables as Sarah Vaughn, Nat King Cole, and Ruth Brown.

Young Kamal's stage experience began with Cyril Ritchard in *The Country Wife* and in a Boston production of *Finian's Rainbow*. He made his Broadway debut at the age of 10 with Cyril Ritchard in *The Relapse*, and a year later won the Boston Post Junior Vocalist Award while appearing as a featured vocalist with Earl "Fatha" Hines at the Apollo Theater in New York. He began his ballet studies at 12 in Boston with Elma Lewis, continuing until he left to enroll at the American Ballet Theater School in New York when he was 17.

Kamal toured Europe as a dancer and singer in *Jazz Train* which starred his father, Leslie Scott, a renowned "Porgy". He returned to Broadway as the lead dancer in *The Happiest Girl in the World* with Cyril Ritchard, and continued his dance studies at the American Ballet Theater and the New York City Ballet schools, at the same time appearing as principal dancer with the Talley Beatty, Alvin Ailey and Donald McKayle dance companies. He earned the distinction of being the first American dancer to be chosen by the Bolshoi Ballet for their production of *Spartacus* in their first Metropolitan Opera appearances. He later toured Europe in *Black Nativity*, returning to the United States to star as first tenor and lead dancer with the Belafonte Singers.

Kamal's classical vocal training began at this time and he went to study in Munich. While in Germany he taught ballet, modern and jazz dance classes and performed in film and television. Realizing that the best voice teachers were in America, he came home and received scholarships to Mannes College and Yale University. He sang *The Creation* with the New Jersey Philharmonic and performed in the NET Opera production of Henze's *Rachel La Cubana*.



Later Kamal returned to Broadway to appear in *Two Gentlemen of Verona* and in *Hello Dolly* with Pearl Bailey. His many television special appearances include those on The Ed Sullivan Show with Peter Gennaro and the Carol Burnett Show, as well as with Julie Andrews, Carol Channing, Dick Van Dyke, Joel Grey and Anne Bancroft on their shows. He has composed music for the off-Broadway productions of *Emily T.*, and *Transcendental Blues*, the latter being nominated for an Emmy Award.

His operatic roles now include Alfredo in *La Traviata*, Almaviva in *The Barber of Seville*, Belmonte in *The Abduction from the Seraglio*, Don Attavio in *Don Giovanni*, Ernesto in *Don Pasquale*, Fenton in *Falstaff* and major roles in *Così fan Tutte*, *The Italian Girl in Algiers*, *The Magic Flute*, and *Rigoletto*.

Kamal returns to New York after a very successful 3 year tour in the title role of the Broadway production of *The Wiz*, and will concentrate exclusively on his classical music studies.

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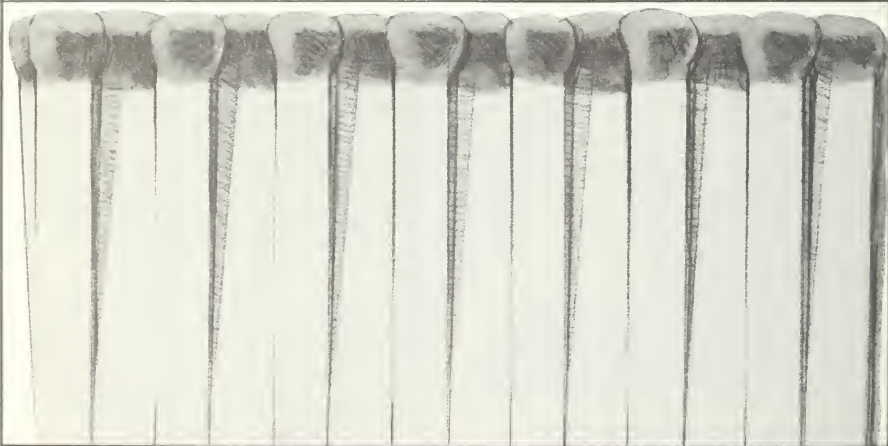
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Die Fledermaus Overture

Strauss

Jesu, Joy of Man's Desiring

Bach-Wayland

Bolero

Ravel

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Rhapsody on a Theme of Paganini, Op. 43

Rachmaninoff

BARBARA NISSMAN

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New Rag

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Newton Wayland

Newton Wayland was born and raised in Santa Barbara, California and came to the east coast to attend Harvard. He also attended the New England Conservatory graduating with highest honors with a bachelor's degree in arranging and a master's degree in chamber music. While at the Conservatory, Mr. Wayland was Music Director of the Gateway Playhouse in New Jersey; was founder and Director of the Fun-tastics, a group of singing waiters and waitresses on Cape Cod; Music Director of the Charles Playhouse in Boston; and host of an educational television show called "Performance." He was also a pianist and harpsichordist with the Boston Symphony Orchestra.

Since that time he has been Music Director of Public Television's Emmy Award-winning children's show "Zoom" (Paramount and Child-Art Records), has conducted opera for the Associate Artists Opera Company and the Castle Hill Summer Festival series, has played and arranged for Arthur Fiedler and the Boston Pops (Polydor and RCA Records), written film and TV music (Nova theme and incidental music for many shows including "Catch a Rainbow," "Feeling Free," "Including Me," and "The Virgin Island Experience"); was Music Director and arranger for the off-Broadway show "Berlin to Broadway with Kurt Weill" (Paramount Records) and Music Director of "Adventures in Music," a concert series for children.



Mr. Wayland has been a guest conductor with the Boston Pops for several years and has also conducted the Washington National Symphony at the Kennedy Center, the Rochester Philharmonic, the Chautagua Symphony Orchestra, the Vancouver (B.C.) Symphony, the Fort Lauderdale Symphony, and the Minnesota Orchestra.

Next season Mr. Wayland been invited to be resident Pops conductor for the Minnesota Orchestra as well as for the Midwest Pops and the Oakland (California) Symphony.

For a biography of Barbara Nissman please see page 35.

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Rachmaninoff

BARBARA NISSMAN

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Feel So Good

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The Star-Spangled Banner

Orchestrated and arranged by Newton Wayland

Among those present: Eastern Massachusetts Region, District One of the Women's American ORT; Exploration Summer Program; Instrumentation Laboratory; Temple Beth Avodan; Chelsea-Revere Jewish Community Center; Haemonetics Corporation; Amna Jacques Hospital; Norton Caravan Social Club; Thokol/Ventron Corporation

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For a biography of Newton Wayland please see page 31.

Barbara Nissman

Barbara Nissman is a native of Philadelphia and received her bachelor's, master's and doctorate degrees from the University of Michigan where she studied with virtuoso Gyorgy Sandor. While there she was the recipient of a 3 year federal grant for her doctoral studies, as well as the Stanley Medal, the University's most distinguished musical honor.

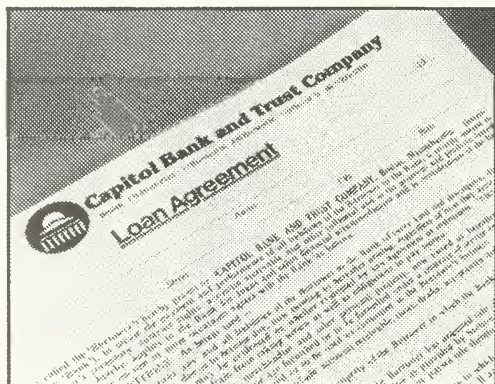
Miss Nissman made her first Latin-American tour to Mexico in 1969, appearing in Mexico City, Guadalajara and other cities in both recital and with orchestra. The following year she embarked on her first European tour to appear in the major musical capitals, and was immediately invited to return the following season for recital and orchestral engagements in Scandinavia, Holland, Belgium, Switzerland, and England.

In 1971 at the Ann Arbor May Festival, Miss Nissman appeared as soloist with the Philadelphia Orchestra and was subsequently invited by Eugene Ormandy to return the following season to perform with the orchestra in Philadelphia, as well as on tour in Baltimore and in Washington at the



Kennedy Arts Center. Shortly afterwards Miss Nissman was invited to perform with Maestro Riccardo Muti in Italy. She has also appeared with the Lisbon Symphony as well as in England, Vienna, Amsterdam, Denmark and Belgium.

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Artist's Life Waltz	Strauss

INTERMISSION

From <i>The Empire Strikes Back</i>	Williams
The Asteroid Field	
Yoda's Theme	
The Imperial March	
Tarantella, from <i>Gazebo Dances</i>	Corigliano
Suite of Old American Dances	Bennett
Cake Walk	
Schottische	
Rag	
<i>Midway March</i>	Williams

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Saturday Morning Fever	arr. May
Shave and a Haircut	Hayes
Prayer of Thanksgiving	Valerius-Kremser

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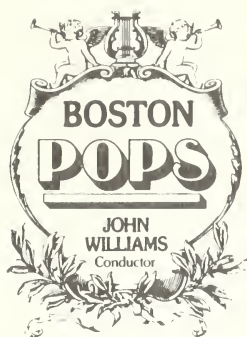
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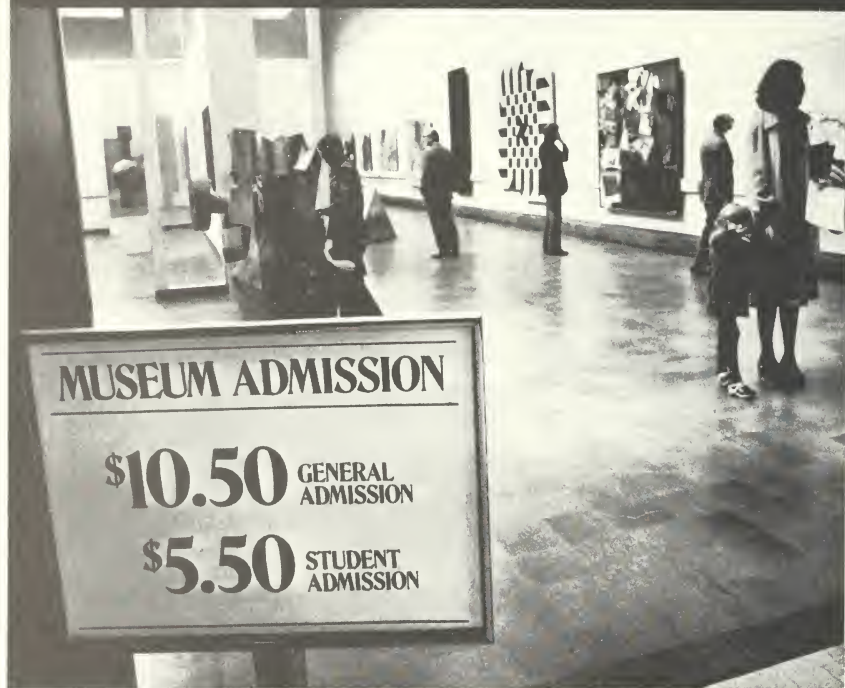
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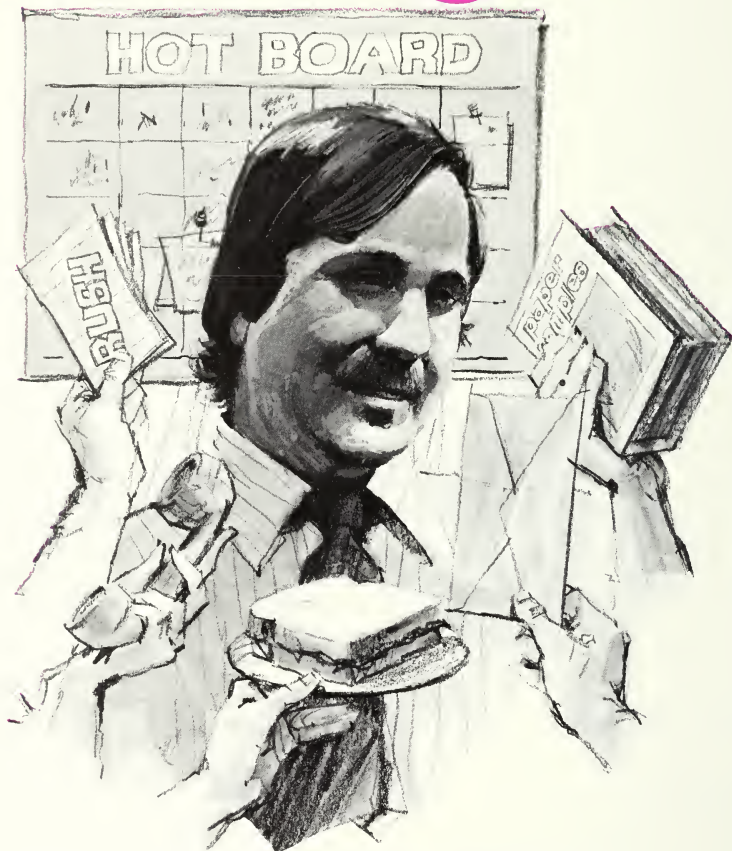
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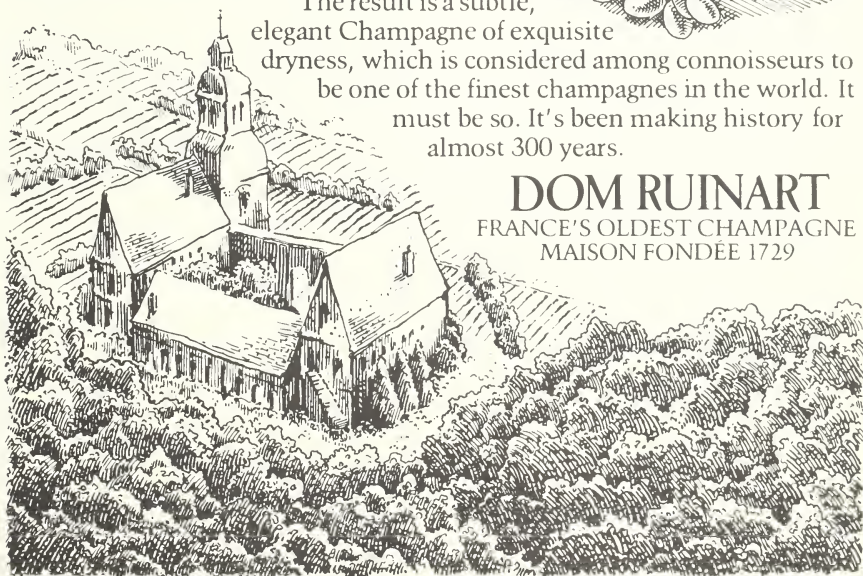
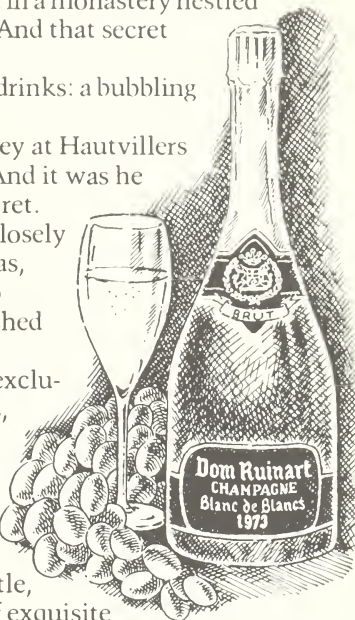
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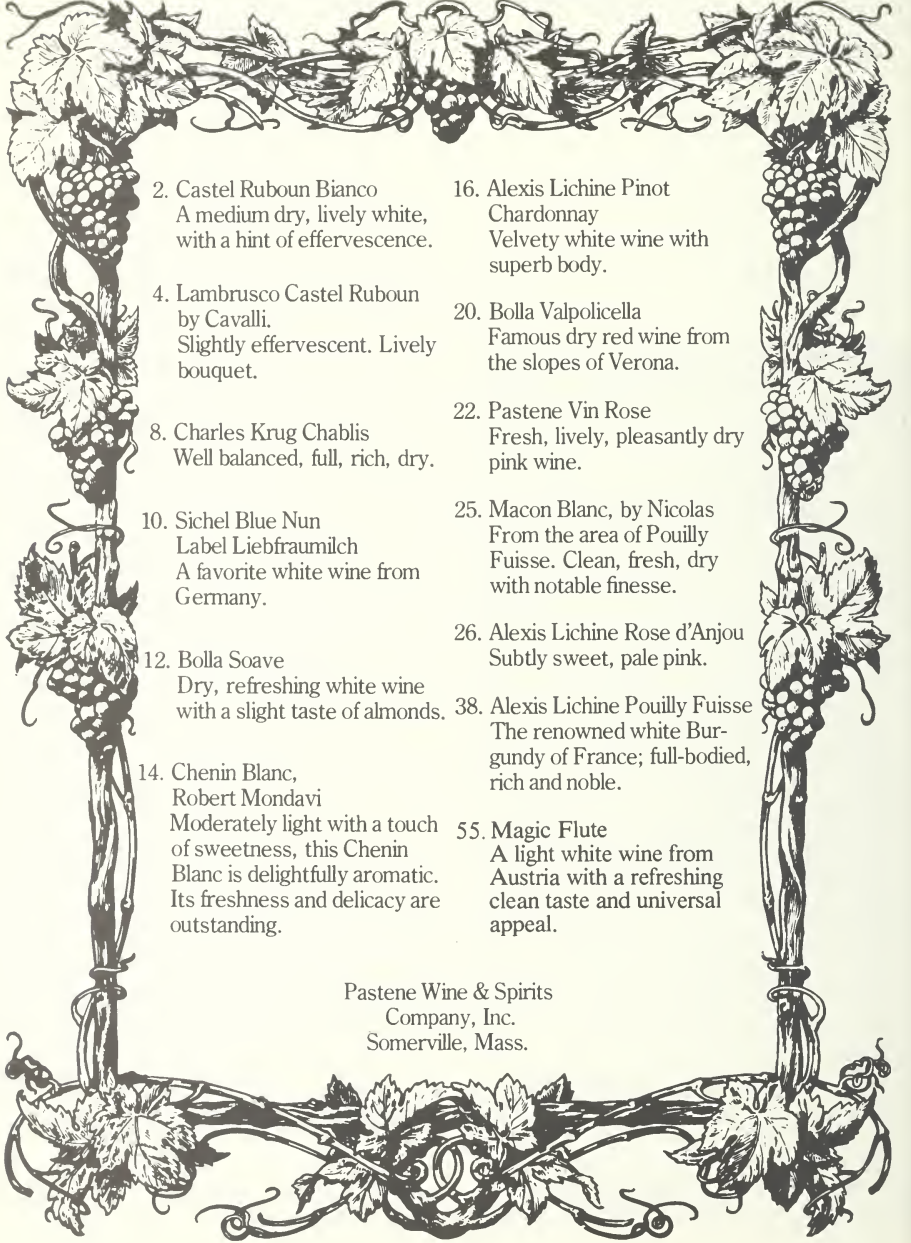
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15	Johannisberg Riesling, Sebastiani Vineyards	7.50		23	Langenbach Moselblumchen	6.50	
31	Pinot Chardonnay, Almaden	7.25			NEW YORK STATE		
33	Rhine, Taylor California Cellars	4.25		32	Taylor Chablis	4.25	
	FRANCE				PORTUGAL		
16	Pinot Chardonnay, A. Lichine	12.00		34	Lancer's Vinho Branco	7.25	4.00
21	Vouvray, Chateau Vaudenuits	7.25					
25	Macon Blanc, Nicolas	8.75					
38	Pouilly Fuisse, A. Lichine	19.00	9.75				

RED WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				ITALY		
35	Burgundy, California Cellars	4.25		4	Lambrusco, Castel Ruboun	4.75	3.00
42	Cabernet Sauvignon, Sebastiani Vineyards	8.00		20	Valpolicella, Bolla	7.25	4.25
53	Zinfandel, Almaden	6.00			SPAIN		
	FRANCE			54	Coronas, Migel Torres	5.25	
24	Chantefleur, Burgundy	6.50					
40	Beaujolais Villages, Louis Jadot	9.50	5.50				

ROSE WINE

No.		Bottle	½ Bottle	No.		Bottle	½ Bottle
	CALIFORNIA				NEW YORK STATE		
22	Pastene Vin Rose	4.25	2.75	39	Lake Country Pink, Taylor	4.25	
	FRANCE				PORTUGAL		
26	Rose d'Anjou, A. Lichine	7.50	4.25	50	Lancer's Vin Rose	7.25	4.00

SHERRY

No.		Bottle
	NEW YORK STATE	
41	Taylor Cream Sherry	4.50
	SPAIN	
27	Duff Gordon Amontillado (Club Dry)	9.75

WINE PUNCH

	Pitcher	Glass
Claret Punch	3.75	1.35
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Claret Lemonade	3.75	1.35

Please order by number and indicate whether you wish a bottle or ½ bottle.
All prices include state meal tax.

HOW TO FIND A REAL BOSTON RESTAURANT IN BOSTON:

Finding a place where actual Bostonians come for lunch or dinner requires two steps:

First, it's a matter of fixing your sights on the Prudential Tower (that's the boxy one), and second, it's dodging our famous local traffic to get across Boylston Street to my place:

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Upstairs: Boston's version of a London pub. Warm atmosphere, cold drinks, suitable entertainment nightly, from 9:00.

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...And in my lady's chamber.

The "lady" is Mrs. Hillary, the "chamber" is her restaurant, The Lighter Side, which is next door to my restaurant, and she serves things that tend to have vegetables in them: omelettes, salads, ratatouille, crepes and such, which I have been told are quite good, along with filet mignon, filet of sole and such, which I *know* are quite good.

But in any case, at either place, you'll find, contrary to legend, that Bostonians aren't quite as stuffy as we're made out to be.



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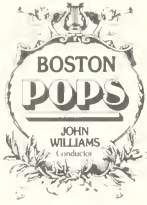


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The Saturday evening concerts will be broadcast live by:

WCRB-FM Boston (102.5 FM)

WGBH-FM Boston (89.7)

WFCR-AM Amherst (88.5)

WAMC-FM Albany (90.3)

The audience would help greatly by being reasonably quiet while the conductor is on the podium.



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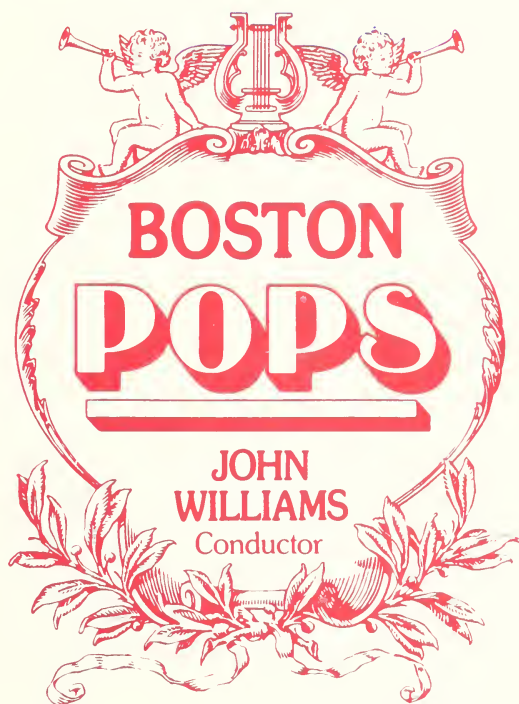
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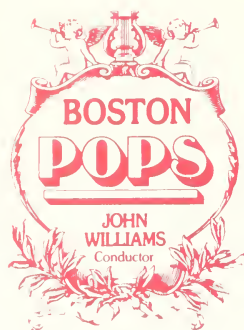
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The
Boston
Pops
Esplanade
Orchestra



July 1980

THE BOSTON POPS ESPLANADE ORCHESTRA



HARRY ELLIS DICKSON

Associate Conductor

Violins I

George Zazofsky
Maynard Goldman
Joseph Conte
Eugene Gratoich
Abraham Mishkind
Kristina Nilsson
Nancy Meinhard
Carolyn Edwards
Wilma Smith
Carol Lieberman
Ann Leathers
Mary O'Reilly
Elliott Markow
Susan Light
Priscilla Hallberg
Jennie Shames

Violins II

William Waterhouse
Shirley Boyle
Kay Knudsen
Dianne Pettipaw
Anita Brooker
Gerald Mordis
Joseph Scheer
Jason Meyer
Lani King
Lynn Newdome
Anastasios Tsicoulas
Sandra Kott

Violas

Endel Kalam
Katherine Murdock
Kenneth Stalberg
Ronald Carbone
Eleftherios Eleftherakis
John Englund
Barbara Kroll
Aaron Picht

Cellos

Miron Yampolsky
David Fink
Karl Zeise
Dorothea Jump
George Seaman
Joan Esch
Donald Anderson
Toni Rapier

Basses

Francis Gallagher
Anthony Beadle
James Freeman
Justin Locke
Robert Caplin
Prentice Pilot
Mark Atherton

Flutes

Elinor Preble
Sera Der Hohannesian

Piccolo

William Grass

Oboes

Ira Deutsch
Frank Charnley

English Horn

Stuart Dunkel

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ernst Panenka

Contra Bassoon

Ruth Waterhouse

Horns

Richard Greenfield
Kathleen Vaught
Michael Johns
David Allan
James Ross

Trumpets

Peter Chapman
James Simpson
Robert Earley
Charles Lewis

Trombones

Donald Sanders
Neal Kravitz
Walter Brauer

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Rhythm Section

Fred Buda — drum set
Ralph Jenkins — piano
Henry Wiktorowicz — guitar
Francis Gallagher — electric bass

Harp

Cynthia Price

Organ

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Editor, Boston Pops Program

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BOSTON POPS ORCHESTRA

JOHN WILLIAMS, *Conductor*

SYMPHONY HALL, BOSTON, MASSACHUSETTS 02115

Telephone: (617) COMmonwealth 6-1492


July, 1980

Greetings!

In 1929, Arthur Fiedler began one of Boston's finest traditions, a series of free concerts on the Charles River Esplanade. For 51 years these concerts have been presented as a living tribute to the spirit of Arthur Fiedler.

It is with a great sense of respect, awe and history that I approach my first series of Esplanade concerts. I am happy to welcome the people of Greater Boston to join me, Harry Ellis Dickson and the members of the Boston Pops Esplanade Orchestra at the Hatch Memorial Shell on the Charles River Esplanade on July 4-6 and during the week of July 22-27.

Sincerely,

A large, stylized handwritten signature in blue ink that reads "John W. Williams". The signature is written over the word "Sincerely," and extends across the middle of the page.

John Williams



John Williams

John Williams was named the nineteenth Conductor of the Boston Pops on 10 January 1980. Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California in Los Angeles and privately with Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, Williams was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his work in the film studios, working with such composers as Alfred Newman, Dmitri Tiomkin, and Franz Waxman. Mr. Williams went on to write music for “golden age” television programs like *Alcoa Theater*, *Kraft Theater*, and *Playhouse 90*—winning two Emmys for his work in television—and has since become the most sought-after composer of film music in the world. He has also written concert music, including two symphonies, a flute concerto, and, most recently, a violin concerto.

Mr. Williams has composed the music and served as music director for approximately sixty films, including *Jane Eyre*, *Goodbye, Mr. Chips*, *The Poseidon Adventure*, *The Towering Inferno*, *Earthquake*, *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Superman*, and *Dracula*. He has recently completed his latest score for the sequel to *Star Wars*, *The Empire Strikes Back*, and recorded it with the London Symphony Orchestra. For his work in films, Mr. Williams has received fourteen Academy Award nominations, and he has been awarded three Oscars: for his filmscore arrangement of *Fiddler on the Roof*, and for his original scores to *Jaws* and *Star Wars*. This year, he has won his seventh and eighth Grammys: the soundtrack of his score for *Superman* was chosen as best album of an original movie or television score, and the *Superman* theme was cited as the year’s best instrumental composition. In addition, the soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history.

Mr. Williams’ conducting experience includes concerts of light classical music with orchestras in London, Los Angeles, Atlanta, Pittsburgh, and Dallas. He was guest conductor with the Boston Pops for two Symphony Hall programs in May of 1979, and since his appointment as Pops Conductor he has led the orchestra at Carnegie Hall, on a midwestern tour to Chicago, South Bend, and Detroit, and in Providence. Mr. Williams was also co-conductor for a BSO/Pops Marathon fundraiser with BSO Music Director Seiji Ozawa shortly before he opened his first full season as Conductor of the Boston Pops on 29 April 1980.



Harry Ellis Dickson

Harry Ellis Dickson was named Associate Conductor of the Boston Pops Orchestra in January 1980, and he is also founder, Artistic Director, and Conductor of the Boston Symphony Youth Concerts, as well as a member of the Boston Symphony Orchestra's first violin section.

A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin for two years with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik, and later studied conducting with Pierre Monteux at the Domain School in Maine. Mr. Dickson was active both as conductor and violinist before joining the Boston Symphony under Serge Koussevitzky in 1938.

Mr. Dickson is the distinguished recipient of numerous awards. He is a Chevalier in the Ordre des Arts et des Lettres of the French government, and in 1971 the National Conference of the Humanities pre-

sented him a Certificate of Honor recognizing his distinguished contributions to the humanities. He holds honorary degrees from Boston's Berklee College of Music, from Curry College and from North Adams State College in Massachusetts. In September 1975, the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its new Winter Hill Community School.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his book, "Gentlemen, More Dolce Please!", an entertaining view of music behind the scenes. In addition, he has furthered the part-time conducting career of his close friend Danny Kaye, with whom he has travelled to many countries of the world as musical mentor.

Mr. Dickson's association with the Boston Pops dates from 1938. He became assistant conductor of that orchestra in 1958. In 1975, he conducted the Pops at the inaugural ceremony of his son-in-law, former Governor Michael Dukakis. The Boston Symphony Youth Concerts were instituted in 1959, and for his work as those concerts director and conductor, Mr. Dickson has been described as "that rare soul, an adult who remembers what it was like to be young, who loves young people and understands them, and who wishes to share with them that magic kingdom of the mind where music is the key."

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Tuesday evening, 22 July 1980 at 8:30

HARRY ELLIS DICKSON Conducting

Fidelio Overture

Beethoven

Symphony No. 7 in A Major, Op. 92

Beethoven

Poco sostenuto—Vivace

Allegretto

Presto—Assai meno presto

Allegro con brio

INTERMISSION

THE STAR-SPANGLED BANNER

Wine, Women and Song Waltz

Strauss

Selections from *Fiddler on the Roof*

Bock-Mason

Fiddler on the Roof—Matchmaker, Matchmaker—

Far from the Home I Love—Miracle of Miracles—

Sunrise, Sunset—Anatevka—To Life

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

This evening's concert is supported in part by a grant from the National Endowment for the Arts in Washington, D.C. (a federal agency), and through the generosity of Arthur D. Little; Loomis-Sayles & Company; Magnavox Company; Metropolitan Life Insurance Company; Pneumo Corporation; Northrop Corporation; Stop & Shop Company; Tyco Laboratories, Inc.; WCVB-TV; and WNAC-TV.

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Wednesday evening, 23 July 1980 at 8:30

Under the Double Eagle March	Wagner
<i>Ruslan and Ludmilla</i> Overture	Glinka
Tarantella, from <i>Gazebo Dances</i>	Corigliano
Three Bavarian Dances, Op. 27 Sonnenbichl (The Dance) In Hammersbach (Lullaby) Bei Murnau (The Marksman)	Elgar
Yoda's Theme and The Imperial March, from <i>The Empire Strikes Back</i>	Williams

INTERMISSION

THE STAR-SPANGLED BANNER

Carousel Waltz	Rodgers-Walker
Selections from <i>Ain't Misbehavin'</i> I'm Gonna Sit Right Down and Write Myself a Letter— I Can't Give You Anything But Love—Mean to Me— Honeysuckle Rose—I've Got a Feeling I'm Falling— It's a Sin to Tell a Lie—Two Sleepy People— Ain't Misbehavin'	arr. Hayman
Give It All You Got	Mangione-Byers
Wedding Dance	Press

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Thursday morning, 24 July 1980 at 10:15

HARRY ELLIS DICKSON Conducting

YOUTH CONCERT

<i>Up the Street March</i>	Moore
<i>The Pirates of Penzance Overture</i>	Sullivan
Concerto in e minor for Violin and Orchestra, Op. 64 I. Allegro molto appassionato JOHN HARRISON	Mendelssohn
Kid Stuff	arr. Hayman
Concerto No. 21 in C Major for Piano and Orchestra, K.467 I. Allegro maestoso YVONNE WU	Mozart
Sleigh Ride	Anderson
Colonel Bogey March	Alford

THE STAR-SPANGLED BANNER

JOHN HARRISON is 12 years old and lives in Weston. He has studied the violin for 6 years with Sarah Scriven of Brookline. 14-year-old YVONNE WU is from Newton and has been a piano student of Margaret Bachelder since 1974. Both John and Yvonne have performed throughout the greater Boston area and are involved with the All Newton Music School.

John Williams and the Boston Pops record exclusively for Philips Records.
Baldwin Piano

This morning's concert is supported in part by a grant from the National Endowment for the Arts in Washington, D.C. (a federal agency), and through the generosity of Arkwright Boston Insurance; Bolt, Beranek and Newman, Inc.; Charles River Breeding Laboratories; Data Packaging Corporation; Digital Equipment Corporation; GTE Sylvania; GenRad Foundation; and The Stanley H. Kaplan Educ. Center.

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS CONDUCTOR

ESPLANADE

Thursday evening, 24 July 1980 at 8:30

Prelude and Fugue (The "Spitfire")	Walton
<i>Ruslan and Ludmilla</i> Overture	Glinka
From Suite No. 3	Bach
Air on the G String (arr. Wilhemj)	
Gigue	
Pioneer Dances	Coolidge
Allegro vivo	
Andante, quasi rubato	
Allegro vivo	

INTERMISSION

THE STAR-SPANGLED BANNER

The Imperial March, from <i>The Empire Strikes Back</i>	Williams
Richard Rodgers Waltzes	arr. Anderson
Saturday Morning Fever	arr. May
What a Fool Believes	McDonald/Loggins-Byers
South Rampart Street Parade	Bauduc/Haggart-May

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Friday evening, 25 July 1980 at 8:30

HARRY ELLIS DICKSON Conducting

The Magic Flute Overture

Mozart

Symphony No. 4 in A Major, Op. 90 (*Italian*)

Mendelssohn

Allegro vivace

Andante con moto

Con moto moderato

Presto

INTERMISSION

THE STAR-SPANGLED BANNER

Tales from the Vienna Woods Waltz

Strauss

Selections from *The Sound of Music*

Rodgers

The Sound of Music—How Can Love Survive—

The Lonely Goatherd—My Favorite Things—

Sixteen Going on Seventeen—So Long, Farewell—

Do-Re-Mi—Edelweiss—An Ordinary Couple—

No Way to Stop It—Maria—Climb Every Mountain

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

This evening's concert is supported in part by a grant from the National Endowment for the Arts in Washington, D.C. (a federal agency), and through the generosity of the Raytheon Corporation, and Wheelabrator-Frye, Inc.

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Saturday evening, 26 July 1980 at 8:30

HARRY ELLIS DICKSON Conducting

Symphony No. 2 in D Major, Op. 73

Brahms

Allegro non troppo

Adagio non troppo

Allegretto grazioso

Allegro con spirito

INTERMISSION

THE STAR-SPANGLED BANNER

Emperor Waltzes

Strauss

Selections from *Gigi*

Loewe-Bennett

The Night They Invented Champagne—*Gigi*—

Waltz at Maxim's—I'm Glad I'm Not Young Anymore—

The Parisians—Say a Prayer for Me Tonight—

Thank Heaven for Little Girls

John Williams and the Boston Pops record exclusively for Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS CONDUCTOR

ESPLANADE

Sunday evening, 27 July 1980 at 8:30

<i>Candide</i> Overture	Bernstein
Carousel Waltz	Rodgers-Walker
Tarantella from <i>Gazebo Dances</i>	Corigliano
An American in Paris	Gershwin

INTERMISSION

THE STAR-SPANGLED BANNER

Midway March	Williams
Selections from <i>Gigi</i> The Night They Invented Champagne— <i>Gigi</i> — Waltz at Maxim's—I'm Glad I'm Not Young Anymore— The Parisians—Say a Prayer for Me Tonight— Thank Heaven for Little Girls	Loewe-Bennett
Give It All You Got	Mangione-Byers
That's Entertainment	Schwartz-Hayman
1941 March	Williams

John Williams and the Boston Pops record exclusively for Philips Records.
Baldwin Piano

This evening's concert is supported in part by a grant from the National Endowment for the Arts in Washington, D.C. (a federal agency), and through the generosity of Wm. Filene & Sons, and Northeast Petroleum Corporation.

Baldwin



Accompanist to
Boston Symphony Orchestra
John Williams • Seiji Ozawa
Boston Pops • Tanglewood

THE ESPLANADE CONCERTS

On 4 July 1929, after two years of planning and persuading, Arthur Fiedler led forty-six Boston Symphony musicians in the first of a series of thirty concerts at the Esplanade on the banks of the Charles River.

During the first two seasons the concerts were underwritten by substantial contributions from a small number of public-spirited citizens, but the future of the series was put in doubt by the depression. Fiedler's solution was to ask the general public for a large number of small donations, and for many years the concerts were funded in this manner. In 1938 the Boston Symphony assumed management of the Esplanade Concerts. Corporate contributions and federal funds now make up the largest revenue source for the concerts, but the contributions of individual concert-goers remain essential to the continuance of the series.

Over ten million people have attended the concerts since 1929. At a typical evening concert audience size ranges from 10,000 to 400,000. Rarely cancelled by inclement weather (a concert is stopped when rain blown into the shell threatens to damage the instruments), the concerts are a continuing tradition.

John Williams will carry on the tradition of these concerts, which are still one of the area's most popular summertime events. The atmosphere is festive and informal, with concert-goers bringing blankets and picnic suppers, while others listen from the vantage point of their yachts anchored in the nearby Charles River lagoon. The Esplanade concerts also include a special daytime performance for children, planned and conducted by Associate Conductor Harry Ellis Dickson.

THE HATCH MEMORIAL SHELL

The Hatch Memorial Shell is the third and largest structure to serve as the home of the Esplanade concerts. For the first five seasons the concerts were given from a wooden shell erected by the MDC. A new shell, larger than the first and made of steel plates lined with wood, was ready for the 1934 season. This shell had improved acoustics, but retained heat during the day, making the interior insufferably hot during performances, and it was considered by many to be an eyesore.

The \$240,000 Hatch Memorial Shell, dedicated on 2 July 1940 was financed by a trust fund established by Maria Hatch to create a "public beauty spot" as a memorial to her brother Edward. A committee appointed during Paul Dever's term as Attorney General, chose to use the fund for a concert shell after considering various projects. The shell, designed by Richard Shaw, is made of reinforced concrete surfaced with a layer of polished granite around the base. The stage measures thirty-five feet across in the back and seventy-one feet in the front, and is thirty-seven feet deep. With the larger capacity of this facility the orchestra was expanded in size to about eighty musicians, bringing it much closer to the size of a full symphony orchestra.

In addition to the Boston Symphony Esplanade concerts, the Hatch Shell is used for a variety of events including performances by ballet troupes, military bands and outdoor movie festivals. A record-breaking crowd of over 400,000 assembled for the 4 July 1976 Bicentennial concert and fireworks display conducted by Arthur Fiedler.

THE BOSTON SYMPHONY ORCHESTRA
IN ASSOCIATION WITH
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Tuesday, July 15

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Monday, July 28 & Tuesday, July 29

BARRY MANILOW

Monday, August 4

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Tuesday, August 19

BONNIE RAITT

Tuesday, August 26

JAMES TAYLOR

Saturday, August 30

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Aug. 30 concert begins at 2:00 PM. All other concerts begin at 7:00 PM.

For July 8, July 15, Aug. 4, Aug. 19, & Aug. 26: Reserved tickets in Shed are \$9.50, \$8.50. Lawn seats: \$6.50.

For July 28, 29: Reserved tickets are \$14.50 & \$12.50. Lawn seats: \$7.50.

For Aug. 30: Reserved tickets are \$10.50, \$9.50, \$8.50. Lawn seats: \$6.50.

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Take a hair-raising turn and the suspension system— independent on all 4

wheels—provides an agility that makes you feel like you're one with the road, instead of all over it.

And yet, while the engineers at BMW maintain that extraordinary performance is still the only reason to buy an expensive luxury sedan, they haven't sacrificed fuel economy to provide it. In fact, with 5-speed manual transmission (automatic is, of course, available), the 528i delivers an impressive 18 EPA estimated mpg, 30 estimated highway mileage and, based on these figures, an estimated mpg range of 295 miles and a highway range of 492 miles.

(These figures are for comparison purposes only. Your actual mileage and range may vary, depending

on speed, weather and trip length. Your actual highway mileage and highway range will most likely be lower.)

Naturally, the appointments and conveniences found in a 528i run the gamut of civilities one expects in fine luxury sedans: AM/FM stereo cassette deck, full power accessories, air conditioning, and infinitely adjustable front bucket seats are all standard.

So before you find yourself behind the wheel of a car that provides merely the illusion of greatness, you owe it to yourself to test drive a BMW 528i.

It is one standard of luxury where extraordinary performance still comes standard.

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